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Douze
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(en Deux Livraisons.)

pour le
Piano Forte,
dediées à ses amis

J. LISZT, ET FERD. HILLER.

par
FREDERIC CHOPIN.
(de Varsovie.)

Edited with additional fingering by his Pupil,

I. FONTANA.

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par

FRED. CHOPIN.

Edited with additional fingering by his Pupil

J. FONTANA.

♩ = 176.

Nº I.

ALLEGRO.

Legato

over

gva

Post

Pent

11

Pod

1. *ell*

不

(W & C^o N^o 960)

The image displays six systems of musical notation for Chopin's Op. 10, No. 1. Each system consists of a right-hand (treble) and left-hand (bass) staff. The right-hand part is characterized by rapid, flowing sixteenth-note passages, often with slurs and fingering numbers (1, 2, 3, 4). The left-hand part provides a steady accompaniment, typically using eighth or sixteenth notes. Performance markings include 'gva' (gracefully), 'loco' (loco), 'Ped' (pedal), 'Cres.' (crescendo), and 'dim.' (diminuendo). The key signature changes from one sharp (F#) to two flats (Bb, Eb) across the systems. The notation includes various accidentals, slurs, and dynamic markings to guide the performer.

The musical score consists of six systems, each with a right-hand (treble) and left-hand (bass) staff. The right-hand part is characterized by rapid, flowing sixteenth-note passages, often marked with 'gva' (grace) and 'loco' (loco). The left-hand part provides a steady accompaniment, frequently using eighth notes and marked with 'Ped' (pedal). Performance markings include 'Ped + 1 2', 'Ped', 'f' (forte), 'dim.' (diminuendo), and 'cres' (crescendo). Fingering numbers (1-4) are indicated above many notes. The key signature is one sharp (F#), and the time signature is 4/4.

The image displays six systems of musical notation for a piano piece. Each system consists of a grand staff (treble and bass clefs). The notation includes complex rhythmic patterns, often with slurs and fingerings. Performance markings such as *Ped* (pedal), *gva* (glissando), *loco* (loco), *dim* (diminuendo), and *Cres.* (crescendo) are present. Some measures are marked with an asterisk (*). The piece concludes with a double bar line at the end of the sixth system.

Sempre legato
♩ = 144.
Nº II.
ALLEGRO

Sempre legato

Cres.

Sempre legato

f

gva *loco*

Cres.

dim

Sempre legato

p *Poco* *a* *poco* *Cres*

8 *Sempre legato*

2 3 2 3 2 3 4 3 4 3 4 3 4 3 2 3 1 3 2 3 4 3 4 3 4 3 4 3 4 3 2 3 4 3 2 3 2

Poco a poco Cres

f

Cres

f *fz* *p*

3 2 3 2 3 2 3 2 3 4 2 3 2 3 4 3 2 3 4 3 4 3 2 3 4 3 2 3 4 3 2 3 4 3 2 3 2

4 3 4 3 2 4 3 4 2 3 2 3 2 3 4 3 4 3 2 4 3 4 3 4 3 4 3 4 3 4 3 2

Cres

4 3 4 3 4 3 4 3 2 4 3 4 3 4 3 4 2 3 2 3 4 3 2 3 4 3 2 3 4 3 2 3

f *fz* *p*

3 4 3 4 3 4 3 4 3 4 3 4 3 4 3 4 3 4 3 4 3 4 3 4 3 4 3 4 3 4 3 4

2 3 2 3 4 3 2 3 2 3 2 3 4 3 2 3 2 3 4 3 2 3 4 3 2 3 4 3 2 3 4 3

3 4 2 + 3

Sempre legato

2 1 2 3 2 3 2

Musical score for Chopin's Op. 10, No. 1, featuring piano and vocal parts. The score is divided into five systems, each with a piano staff (left) and a vocal staff (right). The piano part includes complex fingerings (e.g., 2 3 4 3 2 3 2, 3 4 3 2 3 2+, 3 4 3 2, 4 3 2 3, 4 3 4 3 4 3 4) and dynamic markings such as *gva*, *loco*, *Cres*, *dim*, and *Sempre legato*. The vocal part includes lyrics: "Cres - cen - do", "Cres - cen - do", and "Dim". The score concludes with a double bar line and a final chord.

♩ = 100.

Nº III.

LENTO
MA NON
TROPPO

Legato

p

Cres

Stretto

ten

Riten.

Con forza

Stretto.

Cres. e ritenuto.

ff

Sempre legato

dim

Poco più animato

Rallent

pp

Cres.

2 3 4

3 4 3

4 3 4 2 3

4 4 3 1

dim

2 4 3 4

2 3 4

Cres.

11

f *p* *Cres.* *gva* *loco*

f *p* *f* *gva* *loco*

Cres. *Cres.* *Cres.* *gva*

gva *loco* *gva* *loco*

ff *Con forza* *Con fuoco*

f *Con bravura*

gva *loco* *Legatissimo*

Cres. *Stretto* *Ritenuito Cres* *f*

The musical score is written for piano in G major, 4/4 time. It consists of five systems of two staves each. The first system begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The music features a series of eighth and sixteenth notes, with a dynamic marking of *Sempre f* (always forte) and a *dim.* (diminuendo) marking. The second system includes the tempo markings *Smorzando. Poco rall.* (diminuendo, a little slowing down) and *a Tempo* (return to tempo). The third system features *Poco Cres* (a little crescendo), *Cres* (crescendo), and *Stretto* (tightening the intervals). The fourth system includes *Cres*, *f* (forte), *dim* (diminuendo), and *dim*. The fifth system begins with *pp* (pianissimo), followed by *Rallent.* (rallentando) and *Smorz.* (diminuendo). The score concludes with a double bar line.

♩ = 88.

Nº IV.

PRESTO.

Con fuoco *fp* *Cresc.*

The image shows a page of a musical score for a piano introduction. The score is written for a piano, with a treble and bass staff. The key signature is two sharps (F# and C#). The tempo is marked 'Allegretto' and the time signature is 2/4. The score includes various musical notations such as notes, rests, and dynamic markings like 'fp'. The score is for a piano introduction to 'The Merry Widow' by Franz Lehár.

The musical score consists of six systems, each with a piano (piano) and vocal (voice) staff. The key signature is one sharp (F#) and the time signature is 3/4. The score includes various musical notations such as slurs, ties, and dynamic markings.

- System 1:** The piano part features a complex sequence of chords and arpeggios. The vocal part has a melodic line with a fermata. Dynamics include *fz* (forzando) and *f* (forte).
- System 2:** The piano part continues with intricate chordal textures. The vocal part has a melodic line with a fermata. Dynamics include *fz* and *f*.
- System 3:** The piano part features a complex sequence of chords and arpeggios. The vocal part has a melodic line with a fermata. Dynamics include *fz* and *f*.
- System 4:** The piano part continues with intricate chordal textures. The vocal part has a melodic line with a fermata. Dynamics include *f* and *Cres - - - cen -* (Crescendo).
- System 5:** The piano part features a complex sequence of chords and arpeggios. The vocal part has a melodic line with a fermata. Dynamics include *f* and *Cres - - - cen -*.
- System 6:** The piano part continues with intricate chordal textures. The vocal part has a melodic line with a fermata. Dynamics include *f* and *Cres - - - cen -*.

The musical score consists of five systems, each with a piano (left) and right-hand (treble) staff. The key signature is two sharps (F# and C#), and the time signature is 3/4. The score includes various musical notations such as slurs, ties, and fingerings. Dynamics include *fz* (forzando), *Cres.* (crescendo), *fp* (fortissimo piano), *f* (forte), *gva* (grave), *loco* (loco), *ff* (fortissimo), and *p* (piano). The piece concludes with a *Con forza* marking.

The musical score is written for piano and voice. It consists of six systems of staves. The piano part is in the left hand, and the vocal part is in the right hand. The key signature is one sharp (F#), and the time signature is 3/4. The score includes various musical notations such as notes, rests, and ornaments. The lyrics are in Italian and are written below the vocal staff. The score is marked with dynamic indications like *fz*, *f*, and *ff*, and includes performance instructions like *Cres.*, *gva...*, and *loco*. The score is numbered 16 in the top left corner.

3 1 + 2 3 + 1

fz *fz* *Cres.*

1 + 2 3 + 3 1 + 1 2 + 1

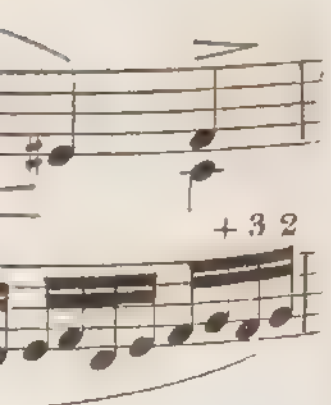
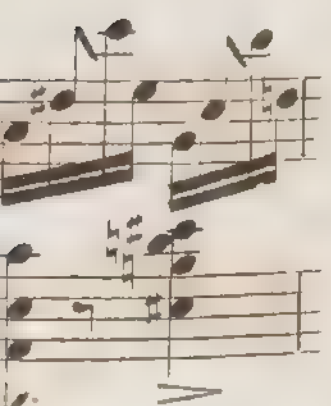
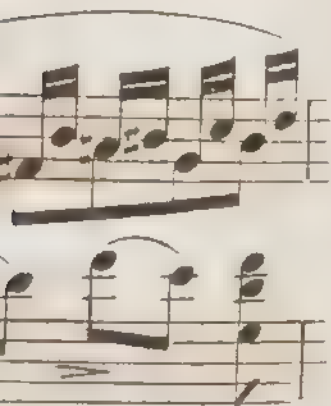
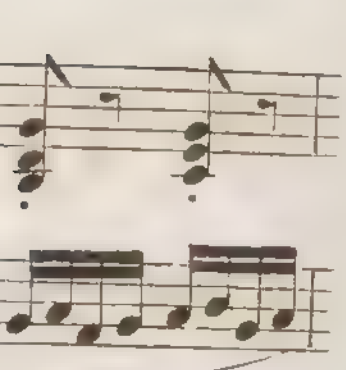
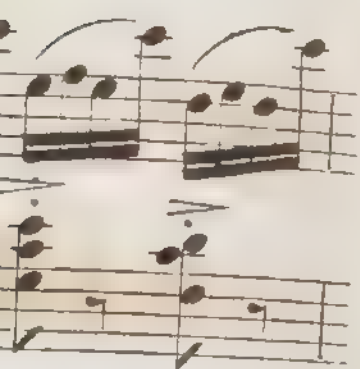
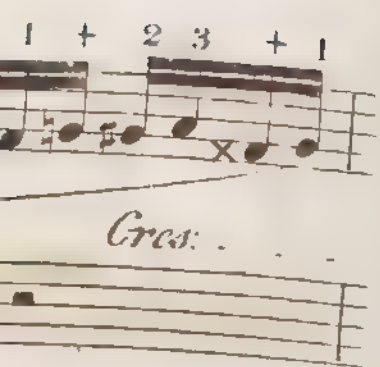
cen do *sf* *mol*

f *f*

gva... *loco*

ff

2 + 3 + 3 + 3 + 2 + 3 2



♩ = 116.
 N° V.
 VIVACE
 BRILLANTE

The musical score consists of five systems, each with a piano (left) and right-hand (treble) staff. The key signature is B-flat major (two flats). The tempo is marked 'VIVACE' and 'BRILLANTE' with a quarter note equal to 116 beats. The score includes various performance markings: 'gva' (glissando) and 'loco' (loco) for the right hand, 'Legato' for the right hand, 'f' (forte) and 'p' (piano) for dynamics, 'Cres.' (crescendo) for the right hand, and 'Ped' (pedal) for the left hand. The first system has a 'Ped' marking with an asterisk. The second system has 'Ped' markings with asterisks. The third system has 'Poco rall: pp' (poco rallentando, pianissimo) and 'a Tempo' markings. The fourth system has 'Ped' markings with asterisks. The fifth system has 'Ped' markings with asterisks.

Cres.
Ped *

gva...

Cres.
*

Cres.
*

Cres.
Ped *

gva... *loco*
Ped * Ped * Ped * Ped

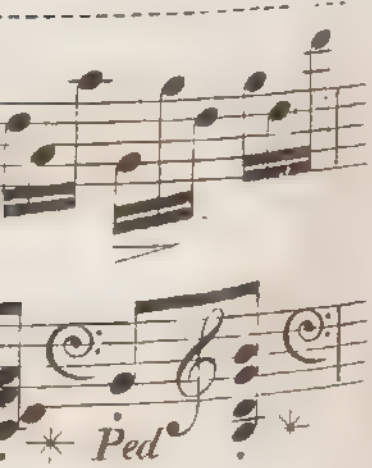
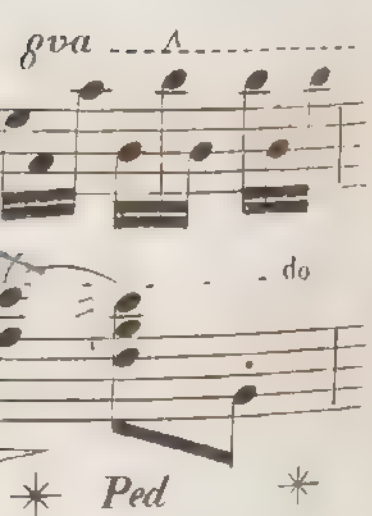
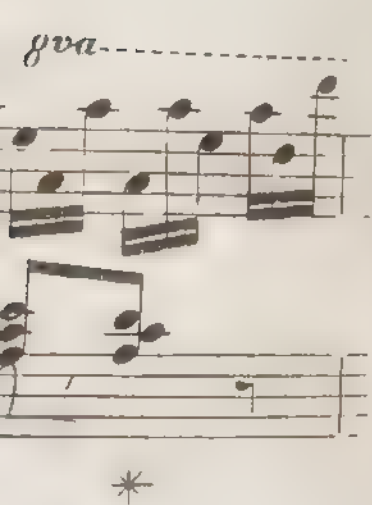
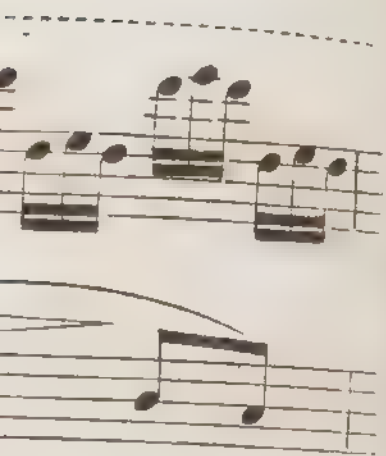
gva... *Poco poco Cres.*
Ped * Ped * Ped *

gva... *Cres.*
Ped * Ped * Ped *

loco *Sempre legatissimo*
Ped * Ped

dim. *dim.*
Ped *

This musical score is for the piano introduction of "The Merry Widow" by Franz Lehár. It consists of two staves. The upper staff is written in treble clef with a key signature of three flats (B-flat major or D-flat minor) and a tempo marking of "Allegretto". The melody features eighth-note patterns with many beamed sixteenth notes, creating a lively, dance-like feel. There are several measures with a "+" sign above them, possibly indicating fingerings or breath marks. The lower staff is written in bass clef with the same key signature and tempo. It provides harmonic support with chords and moving lines. Pedal markings ("Ped") are placed below the staff at regular intervals, indicated by asterisks (*). The piece concludes with a final chord in the bass staff.



gva *loco*

Cres. *Poco rall:* *pp* *Delicat* *Smorz*

Ped *Ped* *Ped*

gva *loco* *gva*

a Tempo *Poco Cres*

Ped *Ped* *legato*

gva *loco* *gva* *loco*

p *Poco Cres* *f*

gva *loco* *gva* *loco*

ff

gva *loco* *gva* *loco*

Cres. *ff*

CHOPIN, Op. 10, No. 1.

(W & C No. 960)

Con molto espressione

♩ = 69.
N° VI.
ANDANTE

p
Sempre legatissimo

f

Cres.
p
f
Sempre legato

Cres.
p
f
Pesante

Cres.
p
f
Legato

p
f

The musical score consists of six systems of piano music, each with a treble and bass staff. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first system includes the instruction "Cres." and "Stretto e Cres:". The second system includes the instruction "f". The third system includes the instruction "Poco riten:". The fourth system includes the instruction "Smorz:". The fifth system includes the instruction "Sosten:". The sixth system includes the instructions "dim.", "Smorz.", and "Rall".

CHOPIN, Op. 10, No 1.

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to		4 0
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to		4 0
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to		4 6
to		4 6
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to		4 0

* * * To be continued.

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	in C, Op. 326	3 6
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D—18me. Bagatelle sur une Chansonette, de Fred. Berat,	in G	2 0
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C—Quadrille du Ballet "Nathalie," de Carafa		3 0
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This Work is especially intended for Students of the Piano-forte to give them the most essential ideas of Harmony, to enable them to prelude, and in short, to make a Bass or Correct Harmony to any given melody.

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C—REISSIGER. "Inspiration à Pillnitz," 3 Rondeaux		
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fingered,		2 6
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B—SCHNEIDER. Brill. Var. on Air from Semiramide, in C.		3 0

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B—3. Gr. Polonoise	in E flat, Op. 49	3 0
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FOR TWO PERFORMERS ON ONE PIANO-FORTE,

BY BEETHOVEN.

B—"Arch-Duke Rudolph's Favorite," Gr. Triumphant March, from	King Stephen	in G.	2 6
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BY FRED. CHOPIN, OF WARSAW.

B—"Adieu à Varsovie," Rondeau	in C minor, Op. 1	4 6
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BY CHARLES CZERNY.

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C—4. "Souvenir à Schönbren," 2de. Grande Marche de Coronation,	in G minor,	2 6
B—5. "Adelaide de Beethoven" ded. to Her Majesty the Queen,	in A.	2 6
B—6. "Le Favorit de Pasta," Var. Brill. on "Or che son vicino,	in B flat	4 0
sung in Tancredi"	in G.	6 0
B—7. Intr. and Brill. Var. on "Ah come nascondere, from Corradino		Op. 25
A—8. Grand Duo où Fantaisie Romanesque, on "WAVERLEY"	in A flat, Op. 240	9 0
B—9. "The Sweetest Rose," Br. Var. on Himmel's fav. Air, "An	Alexis"	in A.

C—"Les Jonquilles," 2 Rondeaux mignons:—		
1. "Papataci," from Italiana	in B flat	3 0
2. "Ah! se a mi riedi, from Eliza e Claudio	in G.	3 0
C—"Les favoris de Dresde," 2 Rondeaux mignons:—		
1. From Gazza Ladra	in A.	3 6
2. From Demetrio e Polibio	in C.	3 0
"LES FLEURS DE MAYSEDER." Series of his brilliant Composi-	tions, arranged by C. CZERNY.	
A—1. Br. Var. on "Bel Raggio," from Semiramide, in C, Op. 37		6 0
B—2. Sixth Grand Polonoise	in A, Op. 38	6 0
A 3. Brill. Var.	in E major, Op. 45	6 0
A 4. "Le Favorit de l'Auteur," Pièce de Concert, in A, Op. 47		6 0
A—5. Third Grand Polonoise	in E major	6 0
* * * To be continued. (Observe the Title "Les Fleurs de Mayseder")		
Divertissement on Carafa's admired Air "Aure Felice"	Op. 43	5 0

BY ANT. DIABELLI, OF VIENNA.

C—"Les Amiables," 2 Duettings

DOUZE GRANDES ÉTUDES dédiées à J. LISZT et F. HILLER.

par
FRED. CHOPIN

Edited with additional fingering by his Pupil
J. FONTANA.

Book 2.

$\text{♩} = 84$.

N^o VII.

VIVACE.

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Cres.

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The musical score consists of five systems, each with a treble and bass staff. The notation includes complex fingerings (e.g., 2 4 2 4, 2 1 2 1, 2 3 2 4, 2 1 2 4) and performance markings such as *Ped.*, *Delicato*, *fz*, and *Cres*. The piece is in 3/4 time and features a series of ascending and descending eighth-note patterns.

The image displays a page of musical notation for Frédéric Chopin's Op. 10, No. 2. It consists of five systems, each with a grand staff (treble and bass clefs). The right hand (RH) plays a continuous stream of eighth-note chords, while the left hand (LH) provides a harmonic accompaniment with various rhythmic patterns. Fingerings are indicated by numbers 1-4 above notes. A 'Cres.' (crescendo) marking appears in the fourth system, and a 'Ped' (pedal) marking with an asterisk is at the end of the fifth system. The notation includes various accidentals (sharps, flats, naturals) and slurs.

The image displays five systems of musical notation for a piano piece. Each system consists of a grand staff with a piano (p) or forte (f) dynamic marking. The notation includes various musical symbols such as notes, rests, slurs, and fingerings. The first system begins with a piano (p) dynamic. The second system features a forte (f) dynamic and includes fingerings (1, 2, 3, 4) and a crescendo (Cres.) marking. The third system ends with a forte (fz) dynamic. The fourth system also ends with a forte (fz) dynamic. The fifth system includes a piano (p) dynamic, a forte (ff) dynamic, and a crescendo (Cres.) marking. The piece concludes with a double bar line and a star symbol.

p

f

fz

fz

Cres.

ff

Ped

d-88.

Nº VIII.

ALLEGRO

Veloce

*Ped**Ped* fz

Ped

Cres:

 $f \approx$

CHOPIN, Op. 10, N° 2

(W & C^oN^o 961)

The musical score consists of six systems, each with a piano (left) and right-hand staff. The right-hand part features intricate triplet and sixteenth-note patterns, often marked with 'gva' (grace) and 'loco' (local). The piano part provides harmonic support with chords and moving lines. Performance instructions include 'Ped' (pedal), 'Cres.' (crescendo), 'fz' (forzando), and 'f' (forte). Fingering numbers (1-5) are indicated throughout. The key signature is one flat (B-flat), and the time signature is 3/4.

System 1: Right hand starts with a triplet of eighth notes, followed by a 'gva' triplet. Left hand has a bass line with a 'Ped' instruction.

System 2: Right hand continues with 'gva' and 'loco' markings. Left hand features a 'Cres.' and 'fz' marking.

System 3: Right hand has 'gva' and 'loco' markings. Left hand has a 'Ped' instruction.

System 4: Right hand has 'gva' and 'loco' markings. Left hand has a 'Ped' instruction.

System 5: Right hand has 'gva' and 'loco' markings. Left hand has a 'Ped' instruction.

System 6: Right hand has 'gva' and 'loco' markings. Left hand has a 'Ped' instruction.

The musical score consists of six systems, each with a piano (left) and right-hand staff. The notation includes various musical symbols such as notes, rests, slurs, and fingerings. Performance instructions are written above or below the staves, including *gva*, *loco*, *f*, *Marcato*, *dim*, *Cres.*, and *Ped*. The score is written in a key with one flat (B-flat) and a 3/4 time signature.

System 1: Right hand starts with a series of eighth notes, marked *gva* and *loco*. The left hand plays a steady eighth-note accompaniment. A *f* (forte) dynamic is indicated in the right hand.

System 2: The right hand continues with eighth-note patterns, marked *gva* and *loco*. The left hand accompaniment remains consistent. Dynamics include *f* and *dim* (diminuendo).

System 3: The right hand features a series of eighth-note runs, marked *gva* and *loco*. The left hand accompaniment continues. Dynamics include *f* and *dim*.

System 4: The right hand has a series of eighth-note runs, marked *gva* and *loco*. The left hand accompaniment continues. Dynamics include *f* and *dim*.

System 5: The right hand has a series of eighth-note runs, marked *gva* and *loco*. The left hand accompaniment continues. Dynamics include *f* and *dim*.

System 6: The right hand has a series of eighth-note runs, marked *gva* and *loco*. The left hand accompaniment continues. Dynamics include *f* and *dim*.

gva.
Cres. *Ped* *dim* *Poco rall:*
loco *pp* *poco* *a* *poco* *Cres*
cen. *do* *f* *Ped*
gva. *loco* *gva.* *loco* *gva.*
gva. *loco* *gva.* *loco* *gva.*
ff *Ped* *Cres.* *Ped* *Ped* *Ped* *Ped*
gva. *loco* *gva.* *loco* *gva.* *loco*

The musical score is written for piano and features a variety of musical ornaments and techniques. The right hand includes numerous triplets, sixteenth-note runs, and slurs. The left hand provides a steady accompaniment with chords and moving lines. Dynamics range from *pp* (pianissimo) to *ff* (fortissimo). Pedal markings are used throughout to indicate sustained bass notes. The score is divided into several systems, each containing a grand staff (treble and bass clef).

Key markings and ornaments include:

- gva* (grace notes)
- loco* (local ornaments)
- Sempre legatissimo* (Always most legato)
- Ped* (Pedal)
- pp* (pianissimo)
- p* (piano)
- f* (forte)
- ff* (fortissimo)

♩ = 96.

N^o IX.All^o MOLTO
AGITATO.

The musical score consists of six systems, each with a piano (left) and right-hand staff. The key signature is B-flat major (two flats). The time signature is 6/8.

- System 1:**
 - Right hand: *p*, Legatissimo, *Cres.*, Con forza.
 - Left hand: *Ped*, * *Ped*, * *Ped*, * *Ped*, * *Ped*, * *Ped*, * *Ped*, * *Ped*, *
- System 2:**
 - Right hand: Ritard., a Tempo, *Cres.*, Sotto voce.
 - Left hand: Segue, Sempre legatiss.
- System 3:**
 - Right hand: *p*, *Cres.*, *f*.
 - Left hand: *Ped*, * *Ped*, * *Ped*, * *Ped*, * *Ped*, * *Ped*, *
- System 4:**
 - Right hand: *fz*, *p*, *Cres.*, Sempre stretto e piu.
 - Left hand: *Ped*, * *Ped*, * *Ped*, * *Ped*, * *Ped*, * *Ped*, *
- System 5:**
 - Right hand: *f*, Acceler., *Cres.*, *gva*, *loco*, *ff*.
 - Left hand: *Ped*, * *Ped*, * *Ped*, *

f *Ped* *2* ** Ped* *3* *pp* *Ped* *2* ** Ped* *3* *f* *Stretto* *Ped* *3* ** Ped* *3*

pp *Ped* *3* ** Ped* *3* *f* *Appassionato* *Ped* ** Ped* *pp* *Ped* ** Ped*

gva *5* *loco* *5*

f *Ped* ** Ped* *pp* *Ped* ** Ped* *Sempre agitato* *3* *3* *3* *3* *Sempre legato*

Poco rall: *a Tempo*

Con forza

1

•.—152.
N^o. X.
VIVACH
ASSAI

Op. 152.
Nº X.
VIVACE
ASSAI

Ped *Legato* * *Ped* * *Ped* * *Ped* * *Ped* *

Ped *

gva. *loco* *dim.* *p* *Ped* * *Legatissimo*

Stacc. *Gres.* *gva.* *loco* *f* *Legatiss.* *Ped* * *Ped* * *Ped* * *Ped* *

GIOTTIN, OP. 152, Nº 2.
(W & CO Nº 961)

Ped * *Ped* * *Ped* *

Cres.

Ped * *Ped* * *Ped* *

f *p* *dim.*

Ped * *Ped* * *Ped* * *Ped*

Ped * *Ped* * *Ped* *

Ped * *Ped* * *Ped* *

Cres. *gva*

The musical score consists of six systems, each with a piano (left) and right-hand (treble) staff. The key signature is B-flat major (two flats). The time signature is 3/4.

- System 1:** Right-hand staff begins with *gva.* (glissando) and *loco* (loco). The piano staff has a *Ped* (pedal) marking at the end.
- System 2:** The piano staff has multiple *Ped* markings with asterisks between them.
- System 3:** Right-hand staff has *f* (forte) and *loco*. The piano staff has *Ped* markings and a *Cres.* (crescendo) marking.
- System 4:** Right-hand staff has *gva-loco*. The piano staff has *Ped* markings and a *Cres.* marking.
- System 5:** Right-hand staff has *gva*. The piano staff has *Ped* markings and a *Leggierissimo* (very light) marking.
- System 6:** Right-hand staff has *loco*. The piano staff has *Dolcissimo.* (very soft) and *Rall.* (rallentando) markings.

a Tempo
Cres.
Ped
gva
loco
Ped * *Ped* * *Ped* * *Ped* * *Ped* * *Ped* * *Ped* * *Ped*
gva * *Ped* * *Ped* * *Ped* * *Ped* * *Ped* * *Ped* * *Ped* * *loco* * *Ped* *
Dolciss: *Sempre* *Dim* *e* *legatiss:*
Ped * *Ped* * *Ped* *
Sforz.
dim

• = 76
N^o XI.
ALLEGRETTO

fz

Ped * *Ped* * *Ped*

Cres.

Ped * *Ped* *

Cres.

Ped * *Ped* *

Cres.

Ped * *Ped* * *Ped*

Ped * *Ped* * *Ped* * *Ped* *

Ped * *Ped* * *Ped* *

Ped * *Ped* * *Ped* * *Ped* *

Ped * *Ped* * *Ped* * *Ped* * *Ped* *

Ped * *Ped* *

The musical score consists of six systems of piano notation, each with a treble and bass staff joined by a brace. The notation includes various musical symbols such as notes, rests, beams, and slurs. Technical markings include fingerings (e.g., 1, 2, 3, 4), articulation marks (dots), and dynamic markings (*fz*, *p*, *f*, *Smorz*). Pedal markings are indicated by "Ped" with an asterisk. Performance instructions like *loco* and *gva* (ritardando) are present. The score concludes with a double bar line and a repeat sign.

$\text{♩} = 160$
 N° XII.
 ALLEGRO
 CON
 FUOCO.

f Legatissimo *f*

gva *loco*
Con fuoco

Cres.

f *p* *f*

ten. *Con forza* *f*

f *dim* *f*

Cres.

f

ff *f*

f *gva* *loco*

The musical score consists of seven systems, each with a piano (left) and right-hand staff. The key signature is B-flat major (two flats). The time signature is 3/4. The score includes various musical notations such as triplets, slurs, and dynamic markings. The dynamics include *p* (piano), *fz* (forzando), *f* (forte), *Cres.* (crescendo), and *ff* (fortissimo). The right-hand part features complex chordal textures and melodic lines, while the left-hand part provides a rhythmic and harmonic foundation with frequent triplets and slurs.

A vertical strip of musical notation from a manuscript. It features several staves with notes, rests, and various musical symbols. The notation is dense and appears to be from a historical or early printed source. The strip is oriented vertically, showing a portion of a larger page.

(Nº 961) WESSEL & Cº Nº 6, FRITH STREET, SOHO SQUARE.



1. *CONSTITUTION*
2. *DECLARATION*
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100. *DECLARATION*

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Piano Forte.
 Solo & Duet

<p>Nº 1 "ADIEU à VARSOVIE" <i>Rondeau</i>, (Edited by I. Fontana) in C min. Op. 1 - 16</p> <p>2 "HOMMAGE à MOZART" <i>Grandes Vars. brill. en</i> "LACI DAREM" from Don Giovanni, in B^b Op. 2. 6 6</p> <p>3 "LA GAITE" <i>Intr. et Polonoise brillante</i> in C. Op. 3. 4 - 6</p> <p>4 "LA POSIANA" <i>Rondeau à la Mazur.</i> in F Op. 5. 4 -</p> <p>5 "SOUVENIR de LA POLOGNE" 1^{re} Set of Mazurkas, as played by M. LISZT at his Concerts. Op. 6. 3 - 4 -</p> <p>6 2nd Set of do. Op. 7. 3 - 4 -</p> <p>7 "MURMURES DE LA SEINE" 1^{re} Set of Notturnos. Op. 9. 26 3 -</p> <p>8 2nd Set of do. Op. 9. 26 3 -</p> <p>9 "DOUZE GRANDES ETUDES" ded. to LISZT and MILLER, with add. fingering by I. FONTANA, B^b 1 Op. 10. 6 -</p> <p>10 " 2 Op. 10. 6 -</p> <p>XI "FIRST GRAND CONCERTO" ded. to Kalkbrenner, in E min. Op. 11. 10 6</p> <p>12 FANTASIE BRILLANTE <i>sur des Airs Nationaux</i> POLONIS, in D Op. 13. 5 -</p> <p>13 "KRAKOWIAK" <i>Grand Rondeau de Concert.</i> in F Op. 14. 6 -</p> <p>14 "LES ZEPHIRS" 3rd Set of Notturnos, Op. 15. 3 6 4 -</p> <p>15 RONDO ELEGANT ded. à M^{lle} Hartmann, in E^b Op. 16. 5 - 5 -</p> <p>16 "SOUVENIR de LA POLOGNE" 3rd Set of Mazurkas, Op. 17. 3 6 4 -</p> <p>17 "INVITATION pour LA DANSE" <i>Grande Valse,</i> in E^b Op. 18. 3 - 1 -</p> <p>18 "SOUVENIR D'ANDALOUSIE" <i>Bolero.</i> in A min. Op. 19. 4 - 5 -</p> <p>19 "LE BANQUET INFERNAL" 1^{re} Scherzo, in B min. Op. 20. 4 -</p> <p>20 SECOND GRAND CONCERTO ded. to M^{lle} Andersen, in F min. Op. 21. 10 -</p> <p>21 GRANDE POLONOISE BRILLANTE <i>précédée d'un Andante Spianato.</i> in E^b Op. 22. 6 - 1 -</p> <p>22 "LA FAVORITE" <i>Ballade</i>, (ohne Worte) in G min. Op. 23. 4 - 5 -</p> <p>23 "SOUVENIR de LA POLOGNE" 4th Set of Mazurkas, Op. 24. 3 6 1 -</p> <p>24 DOUZE ETUDES 3rd Set of Studies, Op. 25. 6 -</p> <p>25 IDEM 4th Set of Studies, Op. 25. 6 -</p> <p>26 "LES FAVORITES" <i>Deux Polonoises.</i> Op. 26. 4 - 4 -</p> <p>27 "LES PLAINTIVES" 4th Set of Notturnos, Op. 27. 3 6 4 -</p> <p>28 TWENTY FOUR GRAND PRELUDES <i>through all Keys.</i> 5th Set of Studies, Op. 28. 6 -</p> <p>29 IDEM 6th Set of Studies, Op. 28. 6 -</p> <p>30 FIRST IMPROMPTU in A^b Op. 29. 26 30 -</p> <p>31 "SOUVENIR de LA POLOGNE" 5th Set of Mazurkas, Op. 30. 3 6 4 -</p> <p>32 SECOND SCHERZO in D^b Op. 31. 5 -</p> <p>33 "IL LAMENTO / LA CONSOLAZIONE" 5th Set of Notturnos, Op. 32. 3 1 -</p> <p>34 "SOUVENIR de LA POLOGNE" 6th Set of Mazurkas, (played by M. LISZT.) Op. 33. 4 6 6 -</p>	<p>Nº 35 TROIS GRANDES VALSES</p> <p>36 in A^b Op. 34. 3 6</p> <p>37 in A min. Op. 34. 3 - 3 -</p> <p>38 in F Op. 34. 3 - 3 -</p> <p>38 GRANDE SONATE in D min. Op. 35. 6 -</p> <p>39 SECOND IMPROMPTU in C⁺ Op. 36. 3 - 1 2 6 -</p> <p>40 "LES SOUPIRS" 6th Set of Notturnos, Op. 37. 3 - 4 6 -</p> <p>41 "LA GRACIEUSE" 2^{de} Ballade, (ohne Worte) in F, Op. 38. 4 -</p> <p>42 THIRD SCHERZO in C min. Op. 39. 5 -</p> <p>43 "LES FAVORITES" <i>Deux Polonoises.</i> (Set 2) Op. 40. 1 -</p> <p>44 "SOUVENIR de LA POLOGNE" 7th Set of Mazurkas, Op. 41. 3 6 6 -</p> <p>45 CENT. et UN. <i>Grande Valse</i> in A^b Op. 42. 3 - 3 6 -</p> <p>46 TARANTELLE in A Op. 43. 3 6 -</p> <p>47 GRAND POLONOISE in F^b min. Op. 44. 4 -</p> <p>48 PRELUDE in E, Op. 45. 2 6 -</p> <p>49 ALLEGRO de CONCERT <i>dedicé à M^{lle} Muller de Vienne,</i> in A, Op. 46. 5 6 -</p> <p>50 THIRD BALLADE in A, Op. 47. 4 6 -</p> <p>51 THIRTEENTH NOCTURNE in C min. Op. 48. 3 -</p> <p>52 FOURTEENTH NOCTURNE in F^b min. Op. 48. Bis. 3 -</p> <p>53 GRAND FANTASIA <i>dedicé à la Princesse de Scario.</i> in A, Op. 49. 5 6 -</p> <p>54 "SOUVENIR de LA POLOGNE" 8th Set of Mazurkas, ded. to M^{lle} Henry Field of Bath, Op. 50. 4 6 -</p> <p>55 "THIRD IMPROMPTU" in G, Op. 51. 3 -</p>
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Op 25 No 1

DOUZE ETUDES, OP. 25, de FREDERIC CHOPIN.

(Third Book of Studies.)

ALLEGRO SOSTENUTO. (♩ = 104.)

No 13.

The musical score for Chopin's Etude No. 13, Op. 25, No. 1, is presented in a two-staff format. The key signature is B-flat major (two flats), and the time signature is 3/4. The tempo is marked 'ALLEGRO SOSTENUTO' with a metronome indication of 104 beats per minute. The piece begins with a piano (p) dynamic. The right hand plays a continuous eighth-note pattern, while the left hand plays a more complex pattern with some triplets and sixteenth notes. The score includes fingerings, pedaling instructions (PED.), and repeat signs (*). The piece ends with a final cadence.

Copyright.

(W & C 1832.)

The page contains six systems of musical notation, each consisting of a right-hand part (treble clef) and a left-hand part (bass clef). The key signature is three flats (B-flat, E-flat, A-flat). The right-hand parts feature flowing, continuous eighth-note patterns. The left-hand parts consist of ascending and descending eighth-note runs. Pedal markings are indicated by 'PED.' and '*' PED.' throughout the piece. The sixth system includes the lyrics 'Ri te' above the right-hand part.

4

Gras. *f*

Gras.

seen *do.*

Appassionato. *fz p*

PED. * PED. * PED. * PED. * PED. *
 PED. * PED. * PED. * PED. * PED. *
 PED. * PED. * PED. * PED. * PED. *
 PED. * PED. * PED. * PED. * PED. *
 PED. * PED. * PED. * PED. * PED. *
 PED. * PED. * PED. * PED. * PED. *
 PED. * PED. * PED. * PED. * PED. *

PED. * PED. * PED. * PED. *

pp Di mi

PED. * PED. * PED. * PED. *

nu en do. Smor-xan-do.

PED. * PED. * PED. * PED. * PED.

8va

pp Leggerissimo

PED. * PED. * PED. * PED. *

8va Loco.

ppp

PED. * PED. *

PRESTO. (♩ = 112.)

No 14.

p *Molto Legato.*

dim.

ALLEGRO. (♩ = 120)

Nº 15.

Leggiero.

grava loco. PED. * PED. * PED. * PED. * PED. * PED. * PED. * PED. *

PED. * PED. * PED. * PED. * PED. * PED. * PED. * PED. *

grava loco. PED. * PED. * PED. * PED. * PED. * PED. * PED. * PED. *

PED. grava loco. PED. * PED. * PED. * PED. * PED. * PED. * PED. * PED. *

grava loco. PED. * PED. * PED. * PED. * PED. * PED. * PED. * PED. *

PED. * PED. * PED. * PED. * PED. * PED. * PED. * PED. *

grava loco. PED. * PED. * PED. * PED. * PED. * PED. * PED. * PED. *

PED. * PED. * PED. * PED. * PED. * PED. * PED. * PED. *

p

dim. . . . ritenuto

The page contains six systems of musical notation, each consisting of a grand staff (treble and bass clefs). The notation is highly rhythmic, featuring many sixteenth and thirty-second notes, often beamed together. Pedal markings (PED.) are frequently used, sometimes with asterisks to indicate specific pedal points. Performance markings include *dim.* (diminuendo), *ritenuto*, *f* (forte), *grva.* (grave), *loco.* (loco), *dimi.* (diminuendo), *loca.* (loco), *nuen* (nuovo), *do.* (do), and *ritenuto*. The key signature is mostly one flat (B-flat), with some systems showing a change to two flats (B-flat and E-flat). The paper shows signs of age, including a circular library stamp in the upper right corner.

IN TEMPO

The musical score consists of seven systems of staves. The first six systems are piano accompaniment, each with a treble and bass staff. The seventh system includes a vocal line with lyrics. The piano parts feature complex rhythmic patterns, including sixteenth and thirty-second notes, and various dynamic markings such as *f*, *fz*, *gr*, *loco*, and *p*. Pedal points are indicated by *PED.* and *gr*. The vocal line in the final system includes the lyrics: "Di mi nu en do. smorz." The score concludes with a double bar line and a final chord.

AGITATO. (♩ = 160.)

Nº 16.

p

Legato.

Staccato.

pp

f

PED. * *PED.*

Handwritten musical score for Chopin's Op. 25, Studies, Book 3, page 13. The score consists of five systems of grand staves (treble and bass clef). The music is in B-flat major and 3/4 time. It features complex chordal textures and arpeggiated patterns. Performance markings include 'Cre' (Crescendo), 'scen' (scenariando), 'do' (diminuendo), 'p poco ritenuto.', 'f' (forte), and 'p' (piano). Pedal points are indicated by 'PED.' and asterisks. The score is written in ink on aged paper.

The musical score consists of six systems of piano and forte notation. The first system begins with a treble clef and a key signature of one sharp (F#). The second system includes a 'PED.' marking. The third system features a 'pp' (pianissimo) dynamic marking. The fourth system includes 'f' (forte) and 'pp' markings, along with multiple 'PED.' and '*' markings. The fifth system includes 'dim.' (diminuendo), 'rallent.' (rallentando), and 'LENTO.' markings. The sixth system concludes with 'PED.' and '*' markings. The notation includes various musical symbols such as notes, rests, and accidentals.

VIVACE. (♩ - 184)

Nº 17.

Leggiero.

p Scherzando. 1+

PIÙ LENTO.
Leggiero.

First system of musical notation, measures 1-4. Treble and bass staves with complex fingering (1-4) and a large slur.

Second system of musical notation, measures 5-8. Treble and bass staves with complex fingering and a large slur.

Third system of musical notation, measures 9-12. Treble and bass staves with complex fingering and a large slur. Includes "PED." and "loco." markings.

Fourth system of musical notation, measures 13-16. Treble and bass staves with complex fingering and a large slur. Includes "Cres." and "loco." markings.

Fifth system of musical notation, measures 17-20. Treble and bass staves with complex fingering and a large slur. Includes "loco." and "PED." markings.

Sixth system of musical notation, measures 21-24. Treble and bass staves with complex fingering and a large slur.

Leggierissim. *gva* *loco*

gva *loco*

gva *loco*

gva *loco*

gva *loco*

TEMPO PRIMO.

This page contains six systems of musical notation for a piano piece. The notation is written in a historical style, likely 19th-century, with a key signature of one sharp (F#) and a common time signature (C). The systems are as follows:

- System 1:** Treble and bass staves with a complex melodic line in the treble and a supporting bass line. Pedal points are marked with 'PED.' and asterisks.
- System 2:** Similar to the first, with more intricate fingerings indicated by numbers 1, 2, 3, 4.
- System 3:** Features a 'Cres' (Crescendo) marking and a 'ff' (fortissimo) dynamic. Pedal points are marked with 'PED.' and asterisks.
- System 4:** Includes a 'loco.' (loco) marking and a 'p' (piano) dynamic. Pedal points are marked with 'PED.' and asterisks.
- System 5:** Continues the melodic and harmonic development with various dynamics and pedal markings.
- System 6:** The final system on the page, featuring a 'con Forza' (with force) marking and a 'ff' (fortissimo) dynamic. It ends with a double bar line.

Throughout the piece, numerous 'PED.' markings are used to indicate when the sustain pedal should be depressed or released. Asterisks (*) are also used to mark specific points of interest or emphasis. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings.

ALLEGRO (♩ = 69)

Nº 18.

The musical score for No. 18 is written for piano and voice. It consists of five systems of staves. The piano part is in the left hand, and the vocal part is in the right hand. The key signature is one sharp (F#), and the time signature is common time (C). The tempo is marked 'ALLEGRO' with a quarter note equal to 69 beats per minute. The score includes various musical notations such as triplets, slurs, and pedal markings (PED.). The vocal part is marked 'sollo voce' and 'loco.' at different points. The piano part features complex rhythmic patterns, including triplets and sixteenth notes. The score is numbered 'Nº 18.' and includes a tempo marking 'ALLEGRO (♩ = 69)'.

This page of musical notation, numbered 21 in the top right corner, contains six systems of music for a piano. Each system consists of a grand staff with a treble and bass clef. The notation is highly detailed, featuring numerous fingerings (e.g., 3 2 4 3 2 1 4, 4 3 4 3 4 3 2 4 3 2 3 2, 3 2 3 4, 4, 2 4, 3 4, 2, 4, 3 2 3 2), dynamics (e.g., *gva*, *loco*, *f*, *dim.*), and articulation marks (e.g., *PED.*, ***, *X*). The music is written in a key with three sharps (F#, C#, G#) and a 2/4 time signature. The notation includes many slurs, ties, and repeat signs, indicating a complex and technically demanding piece.

f 1 2 3 4 + 1 + 1

PED. * PED. * PED. *

grva ...

PED. *

grva ... *loco*

leggieriss. >

PED. *

grva ... *loco*

PED. *

grva ... *loco*

8va loco

3 2 3 2 3 2

1 + 1 + 1 +

PED. 8va

loco.

3 2 3 2

1 + 1 +

PED.

8va loco.

3 4 4 3 2 4 3 1 4 4 2 1 2 + 3

1 + 2 + 2 + +

fz

sotto voce.

PED. PED.

4 3 4 3 4 3 4 3 4 3 2 3 2 3

1 + 2 1 + 1 + 1 + 1 2 + 1 + 1

PED. PED.

8va

3 4 4 3 2 1

1 + + 1 +

pp

PED. PED. PED.



101 ADIEU
2 HOMMA

3 LA CA
4 LA ROS
5 SOLVE
6
7 WJRM
8
9 DOLZE

10
11 FIRST
12 FANTA
13 KRAK
14 LES 2
15 ROND
16 SOUV
17 INVITE
18 SOUV
19 J.E.B.
20 SECC
21 CRA

22 LA
23 SOU
24 DOU
25
26 LES
27 LES
28 TWEN

29
30 FIRST
31 SOUVE
32 LA ME
33 LA ME
34 SOUVEN

En la H.

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Handwritten musical notation on the right edge of the page, including several staves with notes and clefs.

First system of musical notation. Treble and bass staves. Dynamics: *pp*, *poco ritenuto.*, *pp*. Includes a fermata and a measure marked with an 'X'.

Second system of musical notation. Treble and bass staves. Dynamics: *fp*, *PPD.*, ***. Includes a fermata and a measure marked with an 'X'.

Third system of musical notation. Treble and bass staves. Dynamics: *f*, *cres.*, *f*. Includes a fermata and a measure marked with an 'X'.

Fourth system of musical notation. Treble and bass staves. Dynamics: *f*, *hr*, *+2*. Includes a fermata and a measure marked with an 'X'.

Fifth system of musical notation. Treble and bass staves. Dynamics: *pp*, *ritenuto.*, *ten.*, *ten.*, *ten.*. Includes a fermata and a measure marked with an 'X'.

Sixth system of musical notation. Treble and bass staves. Dynamics: *f*, *pp*, *do*. Includes a fermata and a measure marked with an 'X'.

VIVACE. (♩ = 69.)

No 20.

Molto Legato.

mezza voce.

ova loco.

Cre...

PED. * PED. * PED. * PED. * PED. * PED. *

PED. * PED. * PED. * PED. *

PED. * PED. * PED. * PED. *

PED. * PED. *

[illegible]

ALLEGRO NON TANTO. (♩ - 112)

Leggiero.

No 21.

The musical score for Chopin's Op. 25, Study No. 21, is presented in five systems of grand staff notation. The key signature is B-flat major (two flats) and the time signature is 2/4. The tempo is marked 'ALLEGRO NON TANTO' with a metronome indication of 112 quarter notes per minute. The character is 'Leggiero'. The score begins with a forte dynamic and features a complex, rapid sixteenth-note melody in the right hand, often with triplets and slurs. The left hand provides a steady eighth-note accompaniment. Pedal points (PFD.) and asterisks (*) are used throughout to indicate specific pedaling techniques. The piece concludes with a 'loco.' marking and a final flourish in the right hand.

f
 PED. * PED. * PED. * PED. * PED. * PED. * PED. * PED. * PED. * PED. *
 Marcato.

cre
gva
Appassionato.
 PED. * PED. *
do
fz
ff
 PED. * PED. * PED. * PED. *
loco.
Ritenuato.
p
 PED. *
 PED. * PED. * PED. * PED. * PED. * PED. *
gva
Leggierissimo.
 PED. * PED. * PED. * PED. * PED. * PED. * PED. * PED. * PED. * PED. *
gva
loco.
Dimi *nu* *en* *do.*
pp

ALLEGRO con FUOCO. (♩ = 72.)
sempre legato.

No 22.

The musical score is written for piano and right hand. It begins with a treble clef and a key signature of one sharp (F#). The time signature is 2/4. The tempo is marked 'ALLEGRO con FUOCO' with a metronome indication of 72 quarter notes per minute. The instruction 'sempre legato.' is written above the first system. The score is divided into five systems, each containing a piano (left) and right-hand staff. The right-hand part is characterized by rapid sixteenth-note runs and chords, often with slurs and accents. The piano part provides a harmonic foundation with chords and single notes. Dynamic markings include 'poco' (poco), 'a.' (a), 'f' (forte), 'ff' (fortissimo), 'cresc' (crescendo), and 'dim' (diminuendo). The score concludes with a final cadence in the right hand.

loco.

gva. *loco.* *gva* *Cre.* *gva* *loco.* *scen* *do.* *fff* *3/4* *4*

LENTO.

p *Ben Legato.*

PF.D. *

ten.

sempre p

Cre. scen. do.

Cre. w

scen. do. Dimi. nu.

en do

Cre

scen do.

Diminu

Cre scen

en do.

do Dimi nu en do.

Cre scen do.

sotto voce e sempre legato.

41

Cres...

accelerando

TEMPO PRIMO.

f

cre scen do.

ff

First system of musical notation, piano accompaniment. It consists of a grand staff with a treble and bass clef. The key signature has two sharps (F# and C#). The music features a continuous eighth-note pattern in the right hand and a similar pattern in the left hand, with some chords and rests.

Second system of musical notation, piano accompaniment. It continues the eighth-note pattern from the first system. The right hand has some chords and rests, while the left hand maintains the steady eighth-note accompaniment.

Third system of musical notation, piano accompaniment. This system includes vocal line lyrics: "seen" and "do". The piano accompaniment continues with eighth notes and chords. The key signature remains two sharps.

Fourth system of musical notation, piano accompaniment. It includes the instruction "il più f possibile." above the staff. The music continues with eighth-note patterns and chords. The key signature changes to one sharp (F#) in this system.

Fifth system of musical notation, piano accompaniment. It includes the instruction "loco." above the staff. The music concludes with a final chord and a double bar line. The key signature is one sharp (F#).

No. 23.

LENTO.

ALLEGRO con BRIO. (♩ = 69.)

{
 {
 {
 {
 {

The musical score consists of six systems, each with a piano (left) and right-hand (treble) staff. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings.

- System 1:** The right-hand staff begins with a forte (*f*) dynamic. The piano staff has a treble clef and a key signature of one flat.
- System 2:** The right-hand staff has a treble clef and a key signature of one flat. The piano staff has a bass clef and a key signature of one flat.
- System 3:** The right-hand staff has a treble clef and a key signature of one flat. The piano staff has a bass clef and a key signature of one flat. Performance instructions include *grv*, *loco.*, and *PED.* with asterisks.
- System 4:** The right-hand staff has a treble clef and a key signature of one flat. The piano staff has a bass clef and a key signature of one flat. Performance instructions include *grv*, *loco.*, and *PED.* with asterisks.
- System 5:** The right-hand staff has a treble clef and a key signature of one flat. The piano staff has a bass clef and a key signature of one flat. Performance instructions include *grv*, *loco.*, *marcato.*, and *PED.* with asterisks. There are also triplets marked with a '3'.
- System 6:** The right-hand staff has a treble clef and a key signature of one flat. The piano staff has a bass clef and a key signature of one flat. Performance instructions include *grv*, *loco.*, and *PED.* with asterisks. There are also triplets marked with a '3'.

The page contains six systems of musical notation, each consisting of a piano (left) and right-hand (right) staff. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. Key markings include 'grv' (grave), 'loco' (loco), 'PED.' (pedal), 'ff' (fortissimo), and 'fz' (forzando). The piece is in G major, 3/4 time, and is a Scherzo. The notation is arranged in a standard piano score format, with the piano part on the left and the right hand on the right.

First system of musical notation. Treble and bass staves. Includes triplets and the word "cre".

Second system of musical notation. Treble and bass staves. Includes the word "gva", "do", and "ff risoluto".

Third system of musical notation. Treble and bass staves. Includes the word "gva", "loco", "Dimi", "nu", and "en".

Fourth system of musical notation. Treble and bass staves. Includes the word "do", "PED.", and "marcato".

Fifth system of musical notation. Treble and bass staves. Includes the word "gva", "loco", "PED.", and "ff".

Sixth system of musical notation. Treble and bass staves. Includes the word "gva", "loco", "dimi", "nu", "en", and "do".

ALLEGRO MOLTO con FUOCO. ($\text{♩} = 80.$)

No. 24.

The musical score for No. 24, Op. 25, Study, Book 4, by Frédéric Chopin, is presented in six systems. Each system consists of a grand staff with a treble and bass clef. The music is written in B-flat major (two flats) and 4/4 time. The tempo is marked 'ALLEGRO MOLTO con FUOCO' with a tempo indication of $\text{♩} = 80.$. The score features rapid, flowing sixteenth-note passages in both hands, often with slurs and accents. Pedal points are indicated by 'PED.' and asterisks. The score includes various musical notations such as slurs, accents, and dynamic markings like 'f'.

This page contains five systems of musical notation, each consisting of a grand staff (treble and bass clefs). The notation is in a key with two flats (B-flat and E-flat) and a common time signature (C). The music is characterized by rapid, flowing passages with many beamed sixteenth and thirty-second notes. Various performance markings are present throughout the score:

- gru**: Appears at the beginning of the first, second, and fourth systems, indicating a specific articulation or phrasing.
- loco.**: Appears in the first, second, and fourth systems, indicating passages played *ad libitum* or with altered fingerings.
- PED.**: Pedal point markings are scattered across all systems, often preceded by an asterisk (*).
- f**: Dynamic markings for *forte* are present in the third system.
- accents**: Many notes have accent marks (>) above them, emphasizing their attack.

The notation is dense and complex, typical of advanced piano repertoire. The page number '23' is located in the upper right corner.

poco... *a* *poco...*

Cre. *scen...*

do. *ff>*

PED. * P.D. * P.D. * P.D. *

PED. * P.D. * P.D. *

PED. * P.D. * P.D. *

PED. * P.D. * P.D. *

PED. * P.D. * P.D. *

Cre scen do

do.

PED. * PED. *gra* loco.

il più... f... possibile...

PED. * PED. * PED. * PED.

loco. *gra* *loco.*

* PED. * PED. * PED. * PED. * PED. *

gru loco.

PFD. * PFD. * PFD. *

PFD. * PFD. * PFD. *

PFD. * PFD. * PFD. *

fff

PFD. * PFD. * PFD. * PFD. * PFD. * PFD. * PFD. *

FINE.

CHOPIN, Op. 25. Studies, Bk. 4.

(No 1833.)

N.B. — The First 2 Books of Studies by CHOPIN, are edited by his pupil FONTANA,
& are generally adopted by the Royal Academies of Music at London, Paris, Prague, Munich, &c

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 - F—19. "The young girl & death," (La jeune fille et la mort) in D min. 1 0
 - F—20. "The mighty trees bend," (The Young Nun) in F minor 3 0
 - F—21. "Hark! the bell is tolling," (La cloche des Agonisants) in Ab. 2 0
 - F—22. "Flow'ers blooming," (Praise of tears) in D. 2 6
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 - B—27. "Drang in die Ferne," in A minor 2 0
 - B—28. "Horch! wie Murmeln" Gruppe aus dem Tartarus, in C min. 2 0
 - A—29. "Der blinde Knabe," in D minor 2 0
 - A—30. "Die Nacht bricht bald herein," Norman's Gesang, in C min. 2 0
 - A—31. "My hawk is tired," in D minor 2 6
 - B—32. "Schäfers Klage," in C minor 2 0
 - B—33. "Im Felde schleich ich," Jägers Abendlied in Db. 2 0
 - A—34. "Ins Grüne da lockt uns der Frühling," in A. 3 0
 - A—35. "Ah! those days so bright," Erster Verlust, in F minor 1 6
 - A—36. "Who is Sylvia?" by Shakespeare in A. 2 0
 - B—37. "Den Fischer fischen Sorgen," Fischerweise in D. 2 6
- * * * The above Transcripts being already in popular favor, the Publishers need only remark, that Czerny's are less difficult than Liszt's, and Heller's less so than Czerny's. To ensure correct Editions of the "**TRIUMVIRATE**," or "**HOMAGE to SCHUBERT**," the Number should also be mentioned.

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 - B—30. "SOUVENIR de la POLOGNE," 5th set of MAZURKAS 3 6
 - A—31. "A MEDITATION," Second Scherzo in D flat. 5 0
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 - A—36. **SECONDE IMPROMPTU** in C sharp 3 0
 - B—37. "LES SOUPIRS," 6th set of Nocturnes 3 0
 - B—38. "LA GRACIEUSE," Seconde Ballade (ohne Worte) in F. 4 0
 - A—39. **THIRD SCHERZO**, in C sharp minor 5 0
 - B—40. "LES FAVORITES," Deux Polonoises (set 2) 4 0
 - B—41. "SOUVENIR de la POLOGNE," 7th set of MAZURKAS 3 6
 - B—42. Grande Valse in Ab. 3 0
- (To be continued.)

ADOLPHE HENSELT'S WORKS.

PIANO SOLO.

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 - A—2. **DOUZE GRANDES ETUDES** caractéristiques de Concert, dédiées à Louis, Roi de Bavière Book 1, Op. 2 8 0
 - A—3. "CAGE d' AMOUR," Andante et Etude Concertante "Poème d'amour," dédiée à sa Rosalie, in B major, Op. 3 2 0
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Continuation from page B, column first.

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BOOK I, of
24 NOCTURNES, 25 PRELUDES, BY FREDERIC CHOPIN.
DEDICATED to CAMILLE PLEYEL.

AGITATO.

No. 1. *mf*

PED. * *PED.* * *PED.* * *PED.* * *PED.* * *PED.* *

PED. * *PED.* * *PED.* * *PED.* * *PED.* * *PED.* *

scen *Stretto* *do.*

PED. * *PED.* * *PED.* * *PED.* * *PED.* * *PED.* *

PED. * *PED.* * *PED.* * *PED.* * *PED.* * *PED.* *

PED. * *PED.* * *PED.* * *PED.* * *PED.* * *PED.* *

LENTO.

Nº 2.

p

Di mi nu en do.

Slentando

Sostenuto.

ppp. *

Nº 3. *VIVACE.*
Leggiero.

The musical score for No. 3 of Chopin's 24 Grand Preludes is presented in a single system. It is in G major (one sharp) and 2/4 time. The tempo is marked 'VIVACE' and the articulation is 'Leggiero'. The piece begins with a piano (p) dynamic. The notation includes various fingerings, slurs, and dynamic markings throughout. The score is divided into two main sections: the first 16 measures and the second 16 measures. The first section features a series of rapid sixteenth-note passages in the left hand, while the right hand plays a more melodic line. The second section continues the virtuosic character with similar rapid passages and melodic lines. The piece concludes with a final cadence.

The musical score consists of five systems, each with a grand staff (treble and bass clefs). The notation is highly detailed with various musical symbols:

- System 1:** Features a long slur over the first two measures of the bass staff, followed by a series of eighth-note patterns.
- System 2:** Continues the eighth-note patterns in the bass staff, with a long slur over the first two measures of the treble staff.
- System 3:** Includes fingerings such as $+2$, $1\ 2\ 4$, $1\ 3$, $4\ 1$, and $4\ 1\ 3$. A wavy line in the treble staff indicates a tremolo.
- System 4:** Features a dynamic marking p (piano) and fingerings $4\ 3$, $+$, and 2 .
- System 5:** Includes fingerings $3\ 2\ 3$, $+$, $8va$, and $loco.$. A $Lim:$ (Lento) marking is present above the bass staff. The system concludes with a double bar line and a repeat sign.

N^o 4.

p Esp.

Stretto... *f* *Dim:* *p*

pp *Smorz.*

PED. *

PED. *

ALLEGRO MOLTO.

Nº 5.

Gres

PED. * *PED.* * *PED.* * *PED.* * *PED.* * *PED.* *

PED. * *PED.* * *PED.* * *PED.* *

PED. * *PED.* * *PED.* * *PED.* * *PED.* * *PED.* * *PED.* *

Gres

PED. * *PED.* * *PED.* *

Ped. Ped.* Ped.* * *Ped.** *Dim:*

PED. * *PED.* *

LENTO ASSAI.

Nº 6.

Sotto Voce.

PED. ** PED.*

Sostenuto.

pp

PED.

ANDANTINO

Nº 7.

p Dolce.

PED.

PED.

PED.

PED.

PED.

PED.

PED.

PED.

PED.

No. 8.

PFD. * PFD. * PFD. * PFD. * PFD. * PFD. * PFD. * PFD. *

PFD. * PFD. * PFD. * PFD. * PFD. * PFD. * PFD. * PFD. *

cre

scen

do

do

f

ff

p *Poco Ritenuto...*

p *Molto Agitato e Stretto.*

ff

The image displays five systems of musical notation for a piano piece. Each system consists of a grand staff with a treble and bass clef. The music is written in a key with two sharps (F# and C#). The notation includes various musical symbols such as notes, rests, and dynamic markings. Pedal markings are indicated by 'PED.' and asterisks (* PED.). A 'Dim.' marking is present in the second system. The piece concludes with a double bar line and a repeat sign in the fifth system.

System 1: *Dim.*

System 2: *p*

System 3: *pp*

System 4: *pp*

System 5: *pp*

No 10.

The musical score for No 10 is written for piano and features a tempo of Allegro Molto. The key signature has three sharps (F#, C#, G#). The score is divided into five systems, each with a treble and bass staff. The first system includes a 6-measure triplet in the treble and a 4-measure triplet in the bass, with a 'Leggiero.' marking. Subsequent systems feature various triplet patterns and dynamic markings including 'P.F.D.' (piano forte) and 'P.F.D.' (piano). The score concludes with a final cadence in the fifth system.

VIVACE

15

Nº II.

Legato.

The musical score is written for piano and bass. It features six systems of staves. The key signature has three sharps (F#, C#, G#) and the time signature is 6/8. The tempo is 'VIVACE'. The first system is marked 'Legato.' and includes a crescendo hairpin. Pedal markings ('PED.' and '* PED.') are placed below the bass staff in various systems. The piece ends with a double bar line and a repeat sign.

PRESTO.

No 12.

f *cres.*

cres.

ff

ff

ff *cres.*

f *Cres.* *PED.* *

f *Cre* *PED.* *

scen *do* *f* *PED.* *

Poco Ritenuto.

Dim. *ff*

No 13.

p Legato.

The musical score is for a piece titled "No 13." in D major (three sharps) and 3/2 time, marked "LENTO." (slow). It is a piano solo piece. The score is written for piano (left hand) and right hand. The piano part is characterized by complex rhythmic patterns, including triplets and a quintuplet, and is marked with fingerings (1+1+2, 4, 1+), pedaling (PED.), and articulation (X, *). The right-hand part features a melodic line with triplets and a quintuplet. The score concludes with a final chord in the right hand.

PIÙ LENTO.

13

Sostenuto.

PIÙ LENTO.

TEMPO PRIMO.

ALLEGRO

Nº 14.

Pesante.

The musical score is written for piano in G major, 4/4 time. It consists of seven systems of grand staves. The first system is marked 'ALLEGRO' and 'Pesante.' The second system is marked 'Cres: ff'. The third system is marked 'Cres: ff'. The fourth system is marked 'Cres: ff'. The fifth system is marked 'Cres: ff'. The sixth system is marked 'Cres: ff'. The seventh system is marked 'Fine.' The score features a variety of musical notations, including eighth and sixteenth notes, rests, and dynamic markings.

N^o 29 OF
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 OF
the Compositions
 OF
FREDERIC CHOPIN
 FOR THE
Piano Forte.
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Nº 15.

SOSTENUTO.

PED. * PED. * * * * * PED. * * * * *
 PED. * PED. * * * * * PED. * PED. *
 PED. * PED. * PED. * PED. * PED. * PED. * PED. * PED. *
 PED. * PED. * PED. * PED. * * * * *
 PED. * * PED. * PED. * PED. * * * * *

Sotto Voce.

Gres:

Gres:

ff

PFD.

Gres:

Gres:

ff

PFD.

Handwritten musical score for the song "The Rose Tree". The score is written on four systems of two staves each, using a treble and bass clef. The key signature is one flat (B-flat), and the time signature is 3/4. The melody is written in the treble staff, and the accompaniment is in the bass staff. The lyrics are written below the staves. The score includes a repeat sign at the beginning and a double bar line at the end. The handwriting is in ink on aged paper.

The Rose Tree

1. *The Rose Tree*
 2. *The Rose Tree*
 3. *The Rose Tree*
 4. *The Rose Tree*

PRESTO CON FUOCO.

Nº 16.

8va

f

3 3

PED. * PED.

8va loco.

* PED.

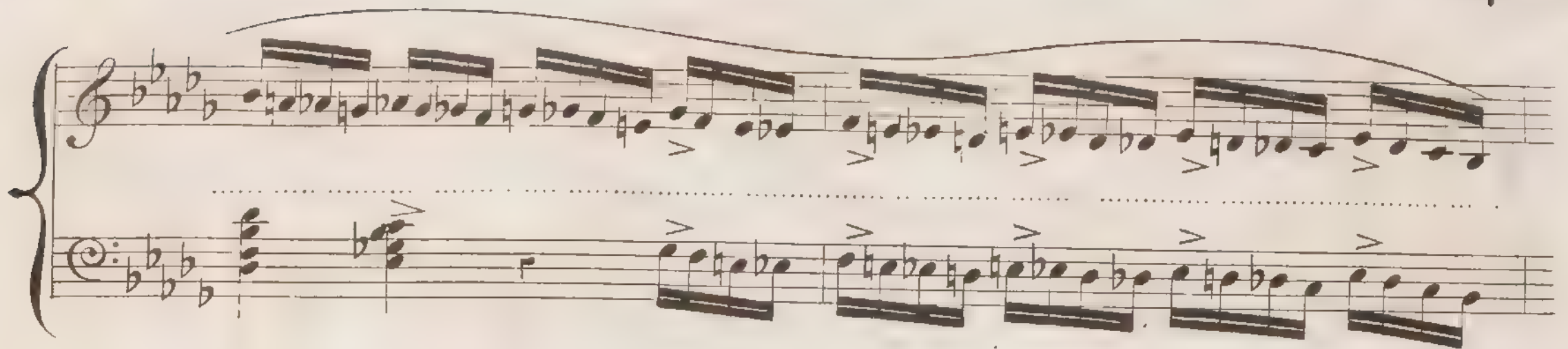
8va loco.

PED. * PED. * PED. * PED. * PED. * PED. *

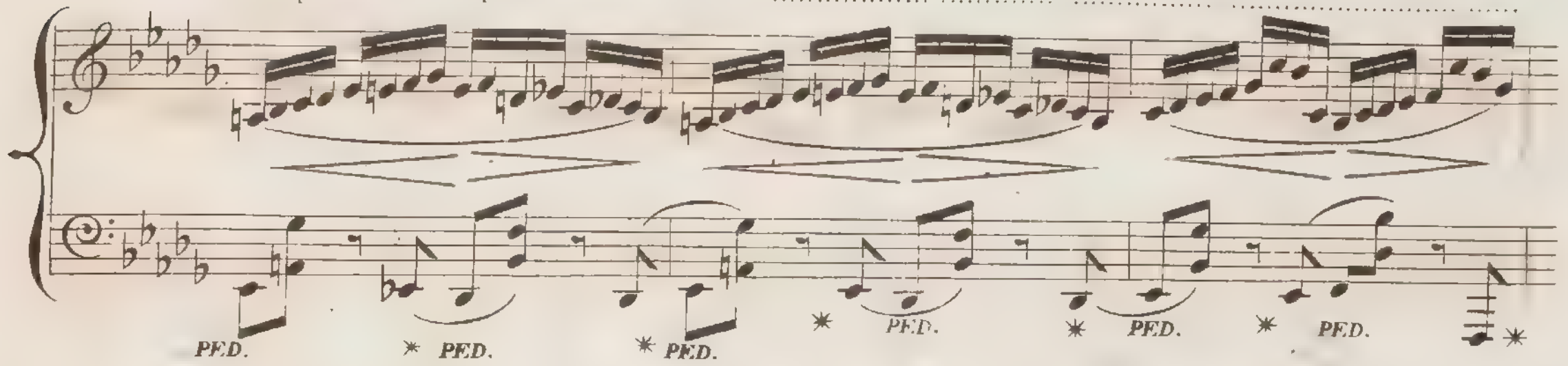
PED. * PED. * PED. * PED. * PED. * PED. *

PED. * PED. * PED. * PED. * PED. *

Handwritten musical score for the song "The Rose Tree". The score is written on five systems of staves. Each system consists of a treble clef staff and a bass clef staff, joined by a brace on the left. The key signature is one flat (B-flat), and the time signature is common time (C). The melody is written in the treble staff, and the accompaniment is in the bass staff. The lyrics are written below the staves, aligned with the notes. The handwriting is in ink on aged, slightly yellowed paper. The first system begins with a treble clef, a key signature of one flat, and a common time signature. The melody starts on a G4 note. The accompaniment starts on a G2 note. The lyrics "The Rose Tree" are written below the first system. The second system continues the melody and accompaniment. The lyrics "The Rose Tree" are repeated. The third system continues the melody and accompaniment. The lyrics "The Rose Tree" are repeated. The fourth system continues the melody and accompaniment. The lyrics "The Rose Tree" are repeated. The fifth system continues the melody and accompaniment. The lyrics "The Rose Tree" are repeated. The score ends with a double bar line.



Sempre più Animato



ALLEGRETTO

Nº 17.

The musical score is written for piano and consists of five systems of two staves each. The key signature has two flats (B-flat and E-flat), and the time signature is 6/8. The piece is marked 'ALLEGRETTO'. The first system begins with a piano (*p*) dynamic. The second system contains several accents (>) over the notes. The third system features a forte (*f*) dynamic. The score is heavily marked with 'PED.' (pedal) and '*' (star) symbols, indicating specific pedaling techniques. The notation includes various note values, rests, and slurs across the five systems.

do *Dim.*

PED. * *PED.* * *PED.* * *PED.* * *PED.* * *PED.* *

PED. * *PED.* * *PED.* * *PED.* *

PED. * *PED.* * *PED.* *

Cres.

PED. * *PED.* * *PED.* * *PED.* *

ff

PED. * *PED.* * *PED.* * *PED.* *

PED. * *PED.* * *PED.* * *PED.* *

[illegible]

Sotto Voce.
pp

PED. * *PED.* * *PED.* * *PED.* *

PED. * *PED.* * *PED.* * *PED.* * *PED.* * *PED.* *

PED. * *PED.* * *PED.* * *PED.* * *PED.* *

PED. * *PED.* * *PED.* * *PED.* * *PED.* *

PED. * *PED.* * *PED.* * *PED.* * *PED.* * *PED.* *

N° 18.

The musical score for N° 18 is written for piano and grand staff. It consists of five systems of music. The first system includes a piano (p) marking and a pedal (PED.) instruction with an asterisk. The second system features a five-finger fingering (5) in the right hand. The third system includes a piano (p) marking and a pedal (PED.) instruction with an asterisk. The fourth system includes a crescendo (Cres:) marking and a measure number (22). The fifth system includes a fortissimo (fz) marking, a crescendo (Cres:) marking, and a pedal (PED.) instruction with an asterisk. The score is written in a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature (C).

First system of musical notation. The right hand features a melodic line with a crescendo leading to a fortissimo (*fz*) section, marked with a slur and a fermata. The left hand provides harmonic support with chords and a descending line. Pedal points are indicated by "PED. *" below the staff.

Second system of musical notation. The right hand contains a triplet of eighth notes, marked with a slur and a fermata. The left hand features a triplet of eighth notes, also marked with a slur and a fermata. Pedal points are indicated by "PED. *" below the staff.

Third system of musical notation. The right hand features a melodic line with a crescendo leading to a fortissimo (*ff*) section, marked with a slur and a fermata. The left hand provides harmonic support with chords and a descending line. Pedal points are indicated by "PED. *" below the staff.

Fourth system of musical notation. The right hand features a melodic line with a crescendo leading to a fortissimo (*ff*) section, marked with a slur and a fermata. The left hand provides harmonic support with chords and a descending line. Pedal points are indicated by "PED. *" below the staff.

Nº 19.

Legato.

PED

* PED. * PED. * PED. * PED. * PED. *

PED. * PED. * PED. * PED. * PED.

* PED. * PED. * PED. * PED. * PED.

* PED. * PED. * PED. * PED. * PED. * PED. * PED. * PED. * PED. *

PED. * PED. * PED.

* PED.

* PED.

* PED.

* Ped. * Ped. * Ped. *

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * PED.

* PED. * PED.

* PED.

* PED.

* PED.

Cres.

scen

do.

PED.

* PED.

* PED.

* PED.

* PED.

CHORDS TO BE PLAYED

(W.A.C. Nº 3000)

PED.

15

*PED. * Ped.* Ped.* Ped.* Ped. * Ped. * Ped.* Ped.* Ped. * Ped. * Ped. * Ped. * Ped. **

[illegible]

P.D. * P.D.* P.D. * P.D. * Ped.* Ped.* Ped.* Ped. * P.D. P.D. * P.D. *

L'Espresso
Op. 10, No. 3
 Frédéric Chopin

P.E.D. * **P.E.D.** * **P.E.D.** * **P.E.D.** * **Ped.** * **Ped.** * **Ped.** * **P.E.D.** * **P.E.D.** *

8a

[illegible]

LARGO.

N^o 20.

ff

p

Rit'nuto.

pp

Cres.

PED

N^o 21.

CHOPIN. 24 Grand Preludes. Bk 2.

[illegible]

MOLTO AGITATO.

19

Nº 22.

f

Cres. *ff*

PED. * *PED.* * *PED.* * *PED.* *

PED. * *PED.* * *PED.* * *PED.* * *PED.* * *PED.* *

Piu Animato

PED. * *PED.* * *PED.* * *PED.* * *PED.* * *PED.* *

Cres. *ff*

PED. * *PED.* * *PED.* *

Nº 23.

p Delicatissimo.

The musical score for Chopin's 24 Grand Preludes, No. 23, is presented in a single system. The tempo is marked 'MODERATO.' and the dynamics are 'p' (piano) and 'Delicatissimo.' The score is written for piano and features intricate fingerings, pedaling, and dynamic markings.

The score is divided into several measures, each with its own set of fingerings and pedaling instructions. The first measure is marked 'p' and 'Delicatissimo.' The second measure is marked 'p' and 'Delicatissimo.' The third measure is marked 'p' and 'Delicatissimo.' The fourth measure is marked 'p' and 'Delicatissimo.' The fifth measure is marked 'p' and 'Delicatissimo.' The sixth measure is marked 'p' and 'Delicatissimo.' The seventh measure is marked 'p' and 'Delicatissimo.' The eighth measure is marked 'p' and 'Delicatissimo.' The ninth measure is marked 'p' and 'Delicatissimo.' The tenth measure is marked 'p' and 'Delicatissimo.' The eleventh measure is marked 'p' and 'Delicatissimo.' The twelfth measure is marked 'p' and 'Delicatissimo.' The thirteenth measure is marked 'p' and 'Delicatissimo.' The fourteenth measure is marked 'p' and 'Delicatissimo.' The fifteenth measure is marked 'p' and 'Delicatissimo.' The sixteenth measure is marked 'p' and 'Delicatissimo.' The seventeenth measure is marked 'p' and 'Delicatissimo.' The eighteenth measure is marked 'p' and 'Delicatissimo.' The nineteenth measure is marked 'p' and 'Delicatissimo.' The twentieth measure is marked 'p' and 'Delicatissimo.' The twenty-first measure is marked 'p' and 'Delicatissimo.' The twenty-second measure is marked 'p' and 'Delicatissimo.' The twenty-third measure is marked 'p' and 'Delicatissimo.' The twenty-fourth measure is marked 'p' and 'Delicatissimo.'

The score includes various musical notations such as notes, rests, and ornaments. It also includes dynamic markings like 'p' (piano) and 'Delicatissimo.' The tempo is marked 'MODERATO.' The score is written for piano and features intricate fingerings, pedaling, and dynamic markings.

The score is divided into several measures, each with its own set of fingerings and pedaling instructions. The first measure is marked 'p' and 'Delicatissimo.' The second measure is marked 'p' and 'Delicatissimo.' The third measure is marked 'p' and 'Delicatissimo.' The fourth measure is marked 'p' and 'Delicatissimo.' The fifth measure is marked 'p' and 'Delicatissimo.' The sixth measure is marked 'p' and 'Delicatissimo.' The seventh measure is marked 'p' and 'Delicatissimo.' The eighth measure is marked 'p' and 'Delicatissimo.' The ninth measure is marked 'p' and 'Delicatissimo.' The tenth measure is marked 'p' and 'Delicatissimo.' The eleventh measure is marked 'p' and 'Delicatissimo.' The twelfth measure is marked 'p' and 'Delicatissimo.' The thirteenth measure is marked 'p' and 'Delicatissimo.' The fourteenth measure is marked 'p' and 'Delicatissimo.' The fifteenth measure is marked 'p' and 'Delicatissimo.' The sixteenth measure is marked 'p' and 'Delicatissimo.' The seventeenth measure is marked 'p' and 'Delicatissimo.' The eighteenth measure is marked 'p' and 'Delicatissimo.' The nineteenth measure is marked 'p' and 'Delicatissimo.' The twentieth measure is marked 'p' and 'Delicatissimo.' The twenty-first measure is marked 'p' and 'Delicatissimo.' The twenty-second measure is marked 'p' and 'Delicatissimo.' The twenty-third measure is marked 'p' and 'Delicatissimo.' The twenty-fourth measure is marked 'p' and 'Delicatissimo.'

ALLEGRO APPASSIONATO.

Nº 24.

[illegible]

The musical score is arranged in five systems, each with a right-hand (treble) and left-hand (bass) staff. The left hand maintains a steady eighth-note accompaniment. The right hand's melody is characterized by arpeggiated patterns, scales, and chords. Pedal points are marked with asterisks and "PED." below the bass staff. Performance instructions such as "tr" (trills), "loco" (loco playing), and "8va" (octave) are placed above the right-hand staff. The key signature is one flat (B-flat major or F minor).

Con Forza.

pes

PFED. * *PFED.*

p

* *PFED.*

ff *Gres:.....*

* *PFED.* * *PFED.*

Sua

cen do ff

loco.

* *PFED.*

24

8va

7

Gres.

Stretto. ff

* PED. * PED. *

loco.

PED. * PED. * PED. * PED. * PED. * PED. * PED. *

8va

loco.

PED. * PED. * PED. * PED. *

8va

loco.

PED. * PED. * PED. * PED. *

5 5

Stretto. fff

PED. * PED. *

8va

loco.

FINE.

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39	in D minor	Op. 35. 6
40	in C	Op. 35. 6
41	in C	Op. 35. 6
42	in C	Op. 35. 6
43	in C	Op. 35. 6
44	in A ^b	Op. 35. 6
45	in A ^b	Op. 35. 6
46	in A ^b	Op. 35. 6
47	in A ^b	Op. 35. 6
48	in A ^b	Op. 35. 6
49	in A ^b	Op. 35. 6
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SIST.



Pe



GRAND PRELUDE.

Composed by

FREDERIC CHOPIN.

OP: 45.

SOSTENUTO.

p

The musical score is for Chopin's Grand Prelude, Op. 45, No. 2. It is written for piano in G major, 2/4 time. The score consists of five systems of grand staves. The first system shows the beginning of the piece with a treble clef and a key signature of two sharps. The second system continues the melody and accompaniment. The third system features a change in the bass line and a dynamic marking of 'f' (forte). The fourth system shows a change in the treble line and a dynamic marking of 'pp' (pianissimo). The fifth system concludes the piece with a final cadence. Pedal markings ('Ped.') and asterisks (*) are used throughout to indicate pedaling instructions. The score is printed in black ink on aged paper.

Handwritten musical score for piano, consisting of five systems of grand staves. The notation includes treble and bass clefs, a key signature of three sharps (F#, C#, G#), and a common time signature (C). The score features various musical notations such as notes, rests, and dynamic markings. The first system includes a 'Dim:' marking and a 'Cres.....' marking. The second system includes a 'p' marking. The third system includes a 'Ped:' marking. The fourth system includes a 'Ped:' marking. The fifth system includes a 'Rit:' marking and a 'Ped:' marking. The score is written in a cursive, handwritten style.

FIN. Grand Prelude, Op 45.

Handwritten musical notation on the right margin, including a treble clef and a 'Legg' marking.

Handwritten musical notation on the right margin, including a treble clef and a 'Legg' marking.

Handwritten musical notation on the right margin, including a treble clef and a 'Legg' marking.

Handwritten musical notation on the right margin, including a treble clef and a 'Legg' marking.

Handwritten musical notation on the right margin, including a treble clef and a 'Legg' marking.

CHOPIN
WISSEL

CADENZA.

5

Leggiero.

Dim... *f*

loco.

p

Ped. *

Smorz. *FINE.*

Ped. *

CHOPIN. Grand Prelude. Op. 45.

(N^o 5297)

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58	"FOURTH SCHERZO"	59	in E Op. 54. 3
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♩ = 132.
Nº I.

p *Decres.* *Legato.* *PED.* *

Rubato. *Cres.* *PED.* *

p Ritenuto. *pp* *ff* *PED.* *

ffz *fz* *ffz* *ffz* *Rall* *PED.* *

a tempo. *f* *cres.* *Dim.* *Legato.*

Cres. *PED.* *

3

F I N E

SOTTO VOCE.

♩ = 63.
Nº 2.

p Legato.

dol.

hr Con Forza.

p Leggiero.

p

ff Calando. A Tempo.

f Con Forza. Gajo.

PED. * PED. * PED. *

PED. * PED. * PED. *

PED. * PED. * PED. *

PED. * PED. * PED. *

PED. * PED. * PED. *

PED. * PED. * PED. *

p *fp*
PED. * PED. *

PED. * PED. * *Decres.*

Sotto Voce. *Sempre Legato.*
3
PED. * PED. *

p dol.
3
PED. * PED. * PED. * PED. *

f *hr* *Con Forza.* *p* *Rubato.*
PED. * PED. *

f *cres.* *hr* *Con Forza.* *f* *FINE.*
PED. * PED. * PED. * PED. * PED. *

VIVACE.

$\text{♩} = 160.$
Nº 3.

The musical score is written for piano in A major (three sharps) and 3/4 time. It is marked *VIVACE*. The tempo is indicated as $\text{♩} = 160$. The piece is numbered *Nº 3*. The score consists of six systems of music. The first system begins with a piano (*p*) dynamic and features arpeggiated chords in the right hand. The second system includes a crescendo (*Cres.*) and a fortissimo (*f*) dynamic. The third system contains triplets and is marked *PED.*. The fourth system features a piano (*p*) dynamic and a fortissimo (*f*) dynamic, with a *PED.* marking. The fifth system includes a crescendo (*Cres.*) and a fortissimo (*f*) dynamic, with a *PED.* marking. The sixth system concludes the piece with a final cadence, marked *PED.*.

Piano-Forte.

First system of musical notation. The right hand features a melodic line with slurs and accents, marked with *ff* and *p*. The left hand provides a harmonic accompaniment with chords and single notes, also marked with *ff* and *p*. Pedal points are indicated by 'PED.' and asterisks at the beginning and end of the system.

Second system of musical notation. The right hand continues the melodic development with slurs and accents, marked with *f* and *p*. The left hand maintains the harmonic accompaniment, marked with *p* and *p dol.*. Pedal points are indicated by 'PED.' and asterisks.

Third system of musical notation. The right hand features a melodic line with slurs and accents, marked with *Cres.* and *f*. The left hand provides a harmonic accompaniment with chords and single notes, marked with *f*. Pedal points are indicated by 'PED.' and asterisks.

Fourth system of musical notation. The right hand features a melodic line with slurs and accents, marked with *Risvegliato.* and *Stretto.Dim.*. The left hand provides a harmonic accompaniment with chords and single notes, marked with *Stretto.Dim.*. Pedal points are indicated by 'PED.' and asterisks.

Fifth system of musical notation. The right hand features a melodic line with slurs and accents, marked with *p*. The left hand provides a harmonic accompaniment with chords and single notes, marked with *p*. Pedal points are indicated by 'PED.' and asterisks.

Sixth system of musical notation. The right hand features a melodic line with slurs and accents, marked with *p*. The left hand provides a harmonic accompaniment with chords and single notes, marked with *p*. Pedal points are indicated by 'PED.' and asterisks.

The musical score is written for piano and consists of five systems of two staves each. The key signature is one sharp (F#), and the time signature is 3/4. The score includes various musical notations such as notes, rests, slurs, and dynamic markings. The first system begins with a piano (*p*) dynamic in the right hand and a forte (*f*) dynamic in the left hand. The second system features a crescendo (*Cres.*) in the right hand. The third system includes a piano (*p*) dynamic in the right hand and a pedal point (*PED.*) in the left hand. The fourth system features a forte (*f*) dynamic in the right hand and a crescendo (*Cres.*) in the left hand. The fifth system concludes with a piano (*p*) dynamic in the right hand and a piano-piano (*pp*) dynamic in the left hand, followed by a final chord marked with an asterisk and the word *FINE.*

p *f* *PED.*

Cres. *

p *PED.* *

f *Cres.* *

p *pp* *PED.* *

FINE.

Piano-Forte.

9

PRESTO, MA NON TROPPO.

$\text{C} = 16.$
Nº 4.

p *fz*

PED.

p dolce e leggiro.

hr *fz*

fz *p legato.*

p *fz*

FINE

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VIVACE.

$\text{♩} = 52.$
N^o 5.

f *Cres..... ff* *hr*

PED. * PED. * PED. * PED. *

PED. * PED. * PED. * PED. *

PED. * PED. * PED. * PED. *

hr *f* *p* *Cres.....*

PED. * PED. * PED. *

hr *f* *p*

Stretto. *3*

p

Legato (W & CO. 950)

FINE.

VIVO MA NON TROPPO.

$\text{♩} = 160.$
Nº 6.

p

Cres.

f Stretto.

p

Cres.

p Poco Rall.

A Tempo.

FINE.

p

Cres.

p Poco Rall.

Piano-Forte

5

A Tempo
p
1^{mo} *2^{do}*

Dolce. *Scherz.*
Sempre Legato.

f
Ritenuto.
pp *fz* *fz* *f* *p*
PED. *

A tempo. *Dolce* *Legato.*
pp *Scherz.* *1^{mo}* *2^{do}*
Al F.to.

♩ = 51.
Nº 7

pp Sotto Voce. *Smorz.*

p Con Anima.

Con Forza. *Rubato.* *Dim.* *p*

Con Forza. *Cres.* *f* *p Stretto.*

Dolce. *tr* *p Stretto.*

PED. * *PED.* * *PED.* *

Dolce. *PED.* * *PED.* * *PED.* * *f.*

Piano-Forte.

7

Ten. *f* *p* *ff* *Ten.*
PED. * PED. * PED. * PED. * PED. * PED. *

p *f* *p* *ff* *Ten.*
PED. * PED. * PED. * PED. *

Ten. *p* *p* *Ten.* *p*
PED. * PED. * Marcato.

Smorz.
pp Ritenuto e sotto Voce.
PED. * PED. * PED. *

pp *Legato.*

Piano-Forte.

Tempo Primo.

f *Gres:* *Con Forza.* *Dim.* *p Rubato.* *FINE.*

PRESTO MA NON TROPPO.

$\text{♩} = 63.$
Nº 8.

f *fz* *p* *Legato.* *Scherz.* *FINE.*

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FINE.

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CONTINUATION OF WESSEL & STAPLETON'S CATALOGUE OF THEIR PIANOFORTE PUBLICATIONS, COMPRISING THE SOLO WORKS OF BEETHOVEN, CHOPIN, LISZT, HENSELT, &c. ORGAN MUSIC, PIANOFORTE STUDIES, TRIOS, QUARTETTS, QUINTETTS, &c. &c. &c.

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BEETHOVEN'S WORKS.

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- B—2. SONATA, idem. "2." in C. Op. 2 4 0
- B—3. SONATA, idem. "3." in A. Op. 2 4 0
- B—4. SONATA, idem. "4." in E. Op. 2 4 0
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- B—7. SONATA, idem. "7." in D. Op. 10 4 0
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- B—17. GRAND SONATA (Op. 31) No. 3, in Eb. Op. 29 5 0
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- B—19. SONATA, idem. "19." in G min. Op. 49 2 6
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- A—6. "FLOW'ERS BLOOMING," (Praise of tears) in D. Op. 2 6
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- A—34. "In's Grüne da lockt uns der Frühling," in A. Op. 3 0
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"SOUVENIR de POLOGNE."

Troisième Recueil de

QUATRE MAZURKAS Composée par FRED. CHOPIN.

N^o 9. VIVO E RISOLUTO. $\text{♩} = 160$

f *fz* *Ped* * *Ped* * *Ped*

fz * *Ped* * *Ped* * *Ped*

fz * *Ped* *dim.*

f *Ped* * *Ped* *

fz *Ped* * *Ped* *

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(W & C^o N^o 1144)

Handwritten musical score for Chopin's Mazurkas, Op. 17. The score is written on six systems of grand staves (treble and bass clef). It includes various musical notations such as notes, rests, slurs, and dynamic markings. Pedal markings ('Ped') are present throughout. A 'Fire' marking is used for a forte section. The piece concludes with a 'D.C.' (Da Capo) instruction.

1

LENTO MA NON TROPPO. ♩ = 144.

Nº 10.

The musical score is written for piano and right hand. It begins with a tempo marking 'LENTO MA NON TROPPO' and a quarter note equal to 144 beats. The key signature is one sharp (F#). The time signature is 3/4. The score is divided into six systems. The first system starts with a forte (f) dynamic. The second system includes a fortissimo (fz) dynamic. The third system also features a forte (f) dynamic. The fourth system includes a fortissimo (fz) dynamic. The fifth system includes a piano (p) dynamic and a 'dol.' (dolando) marking. The sixth system concludes the piece. Pedal markings (Ped) and asterisks (*) are used throughout to indicate pedaling instructions. The piece ends with a final chord in the right hand.

LEGATO ASSAI. $\text{♩} = 144.$

Nº II.

The musical score for Chopin's Mazurka No. 11, Op. 17, is presented in six systems. The notation is in 3/4 time, key of B-flat major. The tempo is marked 'LEGATO ASSAI' with a quarter note equal to 144 beats. The score includes various musical notations such as slurs, accents, and dynamic markings like 'dol.' and 'ritenuto'. The piece concludes with a final cadence in the right hand.

Fine.

Cres - - - cen - - do

Ped *

Ped *

dim smorzando

Cres - - - cen - - do

Ped *

Ped *

Ped *

do

Ped *

Ped *

1^a 2^a

Ped *

d. l. sc. su al. Fin.

LENTO MA NON TROPPO. ♩ = 152.

No 12.

pp *sotto voce* *espressivo*

ten: *p* *delicatissimo* *ten:*

Ped *** *Ped* ***

ten *Ped* ***

The musical score is for Chopin's Op. 17 Mazurkas, page 9. It features six systems of piano music. Each system consists of a treble and bass staff. The first system includes 'Ped' and '*' markings. The second system includes 'Ped' and '*' markings. The third system includes 'poco ritenuto', 'in tempo', and 'Ped' markings. The fourth system includes 'ten:' markings. The fifth system includes 'Ped' and '*' markings. The sixth system includes 'ten:' and 'Ped' markings.

10

The musical score for Chopin's Op. 17 Mazurkas, No. 10, is presented in six systems. Each system consists of a piano (left) and right-hand (treble) staff. The key signature is G major (one sharp) and the time signature is 3/4. The score features various musical notations including slurs, accents, and dynamic markings. The first system begins with a 'dol.' (dolce) marking. The second system includes a 'p' (piano) marking. The third system includes a '3' (triple) marking. The fourth system includes a '3' (triple) marking. The fifth system includes a '3' (triple) marking and a 'ff' (fortissimo) marking. The sixth system includes a 'ten.' (tenuto) marking and a 'p' (piano) marking.

Ped *

ten.

Ped *

sotto voce *sempre piu*

piano *calando*

Ped * per - den - do - si *Fin*

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 - No. 10. "Il Lamento," Romance, in Bb. minor, Op. 10 1 6
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- B—4 HUMMEL** "In vitation pour la Danse," Grande Val e à la Styrienne, in D, Op. 105 3 6
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- Extra 1st and 2d Violins, Tenor and Violoncello from the Orchestral

SOUVENIR de la POLOGNE.4^e Recueil de QUATRE MAZURKAS, COMPOSES PAR
FREDERIC. CHOPIN.

No 1.

LENTO. (♩=108.)

Rubato.

The musical score for No. 1 Mazurka by Frédéric Chopin is presented in five systems. Each system consists of a piano (left) and right-hand (treble) staff. The key signature is two flats (B-flat major), and the time signature is 3/4. The tempo is marked 'LENTO. (♩=108.)' and the performance instruction is 'Rubato.'.

The score includes various musical notations: slurs, accents, and dynamic markings such as 'fz' (forzando) and 'Dolce.' (dolce). Pedal points are indicated by 'PED.' and asterisks (*). The piece features several triplet figures, marked with a '3' over the notes. The final system concludes with a first ending bracket labeled '1?'.

(W & C^o N^o 1645.)

2^o *Con Anima.*

PED. * *PED.* * *PED.* * *PED.* *

PED. * *PED.* * *PED.* * *PED.* *

Cres. *p* *Ritenuito.* *A tempo.* *Dim.*

Ped. * *PED.* * *PED.* * *PED.* *

sempre piu P...

PED. * *PED.* * *PED.* *

ritenuito. *pp FINE.*

PED. * *PED.* * *PED.* * *PED.* *

ALLEGRO NON TROPPO. ($\text{♩} = 108.$)

Legato.

No 2.

sotto voce.

il Basso sempre Legato.

piu f

riten.

rubato.

riten.

A tempo.

piu f

riten. A tempo. Dolce.

p f p pp

*Ped. **

sotto voce.

f p f

*Ped. * Ped. * Ped. * Ped. **

sempre p e Legato.

f p

*Ped. * Ped. * Ped. **

poco ritenuto.

6 *A tempo*

MODERATO con ANIMA. (♩ = 126.)

No. 3.

7

fz Dolce.

Legato.

Ped. * Ped. * Ped. * Ped. *

Ped. *

Ped. Ped. *

fz p

Ped. * Ped. * Ped. * Ped. *

fz Dolce.

Dolciss.

Ped. * Ped. * Ped. * Ped. * Ped. *

per den do si. FINE.

Ped. * Ped. * Ped. *

MODERATO. (♩ = 132)

Nº 4.

p *poco a poco*
Cre- scen- do... ff
p *Cres.*
ff *Dolce.*
scherz.
3
Ped. *Ped.* *Ped.* *Ped.*

f *Dim.* *Accelerando.* *Ritenuito.*

PED. *

A tempo. *Cre* *scen*

PED. * PED. * PED. *

do.....ff *p* *Piu agitato e strettó.*

PED. * *p* * PED. * PED. *

Cres. *ff*

PED. * PED. * PED. *

1° 2° *Legato.* *p* *sotto voce.*

1° 2° *f*

Con Anima.

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

Ped. * *Ped.* * *Ped.* * *Ped.* *

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

Ped. * *Ped.* * *Ped.* * *Ped.* *

Cres. *ff* *p*

Ped. * Ped. * Ped. * Ped. *

Piu agitato e stretto. *3* *3* *ff*

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

p

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

riten.

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

Dim. *pp Calando.* *pp*

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

Mancando. *sempre rallent.* *smorz.* *p* *f* **FINE.**

pp * Ped. * Ped. * Ped. * Ped. *



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B	4.	" <i>Adagio</i> ," from SPÄHR'S 1st Op., Op. 4— "Er wird erlöset, Israel." Full Score & Part by SPOHR. "Trotz der Grube!" Chorus & Quartet by S. BACH. " <i>Adagio non lento</i> ," from MENDELSSOHN'S quartet, Op. 13 "Gloria," " <i>Agnus dei</i> " from VÖGLER'S Mass de quadra- gesima.—Chorus & Solo, class S DROBISCH. " <i>Dona Nobis</i> ," from HUMMEL'S 3d Mass	8 u
B	6.	" <i>Benedictus</i> ," from CERUBINI'S 1st Mass.— " <i>Cum sancto spirito</i> ," from HUMMEL'S 3d Mass.....	3 u
B	7.	"Andante," from a quartet, by SPOHR.— " <i>Adagio</i> ," from a quartet, by SPOHR.—" <i>Seine Seele ist eolt Jammer</i> ," from GRAUN'S " <i>Tod Jesu</i> "	3 u
B	8.	Chorus of Apostles from " <i>The Day of Judgment</i> " by SCHNEIDER.—Choral Fugue " <i>auss tiefer Noth</i> ," MEN- DELSSOHN.—" <i>Voca mea</i> ," 142nd Psalm, by VÖGLER....	3 u
B	9.	"Thou art the Kingdom," from " <i>Father Power</i> ," Ly SPOHR.—" <i>Andantino</i> ," from a Motett, by A. HESSE....	3 u
B	10.	"Andante," from a Motett, by A. HESSE.— " <i>Gloria</i> ," from a Mass by SEIFRIED	3 u

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SOUVENIR DE L'ÉCOLE DE JAZZ

5^{me} RECUEIL de QUATRE MAZURKAS.

Composées par FREDERIC CHOPIN.

ALLEGRETTO non tanto.

N^o 1.

The musical score for Mazurka No. 1 is written for piano in B-flat major and 3/4 time. It consists of two systems of staves. The first system begins with a piano (p) dynamic marking. The second system is marked 'Con Anima' and includes several 'PED.' (pedal) markings and asterisks (*) indicating specific performance techniques. The score is characterized by its flowing, melodic lines and harmonic richness.

Di mi mi en

PED. *

do.

poco ritenuto. A TEMPO.

w

PED. *

Fine.

ALLEGRETTO

No 2.

The musical score is for Chopin's Mazurkas, No. 2, in D major, 3/4 time. It is marked 'ALLEGRETTO'. The score is for piano and includes six systems of music. The first system is marked 'No 2.' and features a treble and bass staff. The key signature is one sharp (F#), and the time signature is 3/4. The first system includes a trill, a triplet, and a slur. The dynamics are 'p' (piano) and 'f' (forte). The performance instruction 'PED.' (pedal) is used. The second system includes a trill, a triplet, and a slur. The dynamics are 'p' and 'f'. The performance instruction 'PED.' is used. The third system includes a trill, a triplet, and a slur. The dynamics are 'f' and 'p'. The performance instruction 'PED.' is used. The fourth system includes a trill, a triplet, and a slur. The dynamics are 'poco a poco', 'Cre', and 'scen'. The performance instruction 'PED.' is used. The fifth system includes a trill, a triplet, and a slur. The dynamics are 'p' and 'poco a poco'. The performance instruction 'PED.' is used. The sixth system includes a trill, a triplet, and a slur. The dynamics are 'Cre', 'scen', and 'do'. The performance instruction 'PED.' is used.

5

p

PED. * *PED.* * *PED.* * *PED.* * *PED.* * *PED.* *

PED. * *PED.* * *PED.* * *PED.* * *PED.* * *PED.* *

PED. * *PED.* * *PED.* * *PED.* *

poco ... *Cre* ... *scen* ... *do* ...

PED. * *PED.* *

p *poco* ... *a* ... *poco* ... *Cre* ...

scen ... *do* ... *fz* ... *Fine.*

PED. *

Nº 3. *ALLEGRO NON TROPPO.*

Risoluto.

Con Anima.

7

PED. * *PED.* * *PED.* *

sotto voce.

Ben Legato.

PED. *

f>

Cre... scen...

PED. * *PED.* *

do.

PED. * *PED.* * *PED.* * *PED.* *

PED. * *PED.* * *PED.* * *PED.* *

fz

ALLEGRETTO.

N^o 4.

Legato.

sotto voce.

PED.

PFD.

PFD.

PFD.

PFD

PFD.

PFD.

PFD.

PED. * PED *

poco ritenuto.

PED. * PED. * PED. * PED. * PED. * PED. *

A TEMPO.

sempre piano.

PED. * PED. * PED. * PED. * PED. * PED.

Dim. pp

* PED. * PED. * PED. * PED. *

A TEMPO.

sempre piano.

poco ritenuto.

PED. * PED. * PED. * PED. * PED. * PED. *

PED. * PED. * PED. * PED. Cres.

Con Anima. Cresc.

PED. * PED. * PED. * PED. * PED. * PED. * PED. * PED.

do ff ten.

PED. * PED. * PED. * PED. * PED. * PED. * PED. * PED.

stretto...

PED. * PED. * PED. * PED. * PED. * PED. * PED. * PED.

Cresc. do ff

PED. * PED. * PED. * PED. * PED. * PED. * PED. * PED.

p
PED. * PED. *

Dim.

PED. * PED. * *p*

PED *

Ca lan do.....

Di mi nu en do.....

amor san do..... Fina

CHOPIN. Mazurkas. Set 5

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SIXTH SET OF MAZURKAS, Op. 33. Composed by FREDERIC CHOPIN.

N^o 1.

Presto.

Appassionato

p Di mi nu

PED. * PED. * PED. * PED. *

f en do.

PED. * PED. * PED. * PED. *

p

PED. * PED. * PED. * PED. *

PED. * PED. *

PED. *

Fine

PED. *

Nº 2. *Semplice.*

p

Fine.

Dolce.

PED.

PED. * *PED.* * *PED.* *

PED. * *PED.* *

D.S.

MADAME OURY's Favorite Mazurka.

5

Vivace.

Nº 3.

The musical score is for a piece titled "MADAME OURY's Favorite Mazurka, Nº 3." in D major (two sharps) and 3/4 time, marked "Vivace." The score is written for piano and bass. It begins with a forte (*f*) dynamic. The first system includes a trill in the right hand and a triplet in the left hand. The second system features a piano (*pp*) dynamic. The third system contains a trill in the right hand. The fourth system starts with a forte (*f*) dynamic. The fifth system includes a piano (*pp*) dynamic. The sixth system concludes with a trill in the right hand. Pedal markings ("PED.") are placed below the bass staff, often accompanied by an asterisk (*). The score is printed on six systems of two staves each.

This image shows a page of musical notation for a piano piece, consisting of six systems of staves. The notation is written in a historical style, likely from the 19th century. Each system typically includes a grand staff (treble and bass clefs) and a single bass staff. The music features various dynamics, including fortissimo (ff), pianissimo (pp), and forte (f). There are also articulation marks such as accents and slurs, and performance instructions like 'PED.' (pedal) and asterisks (*). The notation includes many beamed sixteenth and thirty-second notes, suggesting a fast or intricate piece. The page is numbered '1' in the top right corner.

7

Cres: *fz* *ff*

PED. * PED. * PED. * PED. *

f

PED. * PED. * PED. * PED. *

f

PED. * PED. * PED. * PED. *

f

PED. * PED. * PED. * PED. *

pp

PED. * PED. * PED. * PED. *

First system of musical notation. Key signature: two sharps (F# and C#). The system includes a grand staff with a treble and bass clef. The music features a series of eighth-note chords in the right hand and a steady eighth-note bass line in the left hand. Pedal points are marked with "PED." and asterisks. A dynamic marking "f" (forte) appears towards the end of the system.

Second system of musical notation. It continues the piece with similar eighth-note patterns. A triplet of eighth notes is marked with a "3" above the notes. Pedal points and asterisks continue to be used throughout the system.

Third system of musical notation. The right hand features a triplet of eighth notes marked with a "3". The dynamic marking "pp" (pianissimo) is present. The left hand maintains its eighth-note bass line. Pedal points and asterisks are used.

Fourth system of musical notation. The right hand has a triplet of eighth notes marked with a "3". The dynamic marking "ff" (fortissimo) appears. Pedal points and asterisks are used.

Fifth system of musical notation. It continues the eighth-note patterns in both hands. Pedal points and asterisks are used.

3

pp

PED. * PED. * PED. * PED. * PED. *

3

PED. * PED. * PED. * PED. * PED. *

Accelerando

Smorzando

8va

Fine.

PED

19

Nº 4.

Mesto.

The musical score is written for piano and consists of six systems. Each system contains a treble staff and a bass staff. The key signature is one sharp (F#). The time signature is 3/4. The tempo is marked 'Mesto.' at the beginning. The piece is numbered 'Nº 4.' in the upper left. The score includes various musical notations such as notes, rests, slurs, and dynamic markings. Pedal points are indicated by 'PED.' and asterisks. The score is as follows:

- System 1: Treble staff has a series of eighth notes. Bass staff has a series of chords. Pedal points are marked with 'PED.' and asterisks.
- System 2: Treble staff has a series of eighth notes. Bass staff has a series of chords. Pedal points are marked with 'PED.' and asterisks.
- System 3: Treble staff has a series of eighth notes. Bass staff has a series of chords. Pedal points are marked with 'PED.' and asterisks.
- System 4: Treble staff has a series of eighth notes. Bass staff has a series of chords. Pedal points are marked with 'PED.' and asterisks.
- System 5: Treble staff has a series of eighth notes. Bass staff has a series of chords. Pedal points are marked with 'PED.' and asterisks.
- System 6: Treble staff has a series of eighth notes. Bass staff has a series of chords. Pedal points are marked with 'PED.' and asterisks.

Handwritten musical score for Chopin's Mazurka, Set 6, Op. 27, No. 9. The score is written on six systems of grand staves (treble and bass clef). It includes various musical notations such as notes, rests, accidentals, and dynamic markings like 'fz' (forzando) and 'Sotto Voce'. Pedal points are indicated by 'PED.' and asterisks. The lyrics 'Di mi nu en do.' are written under the third system. The piece is in 3/4 time and D major.

PFD. * PFD. * PFD. * PFD. * PFD.

PFD. *

PFD. * PFD. *

Sotto Voce. Di mi nu

en du. PFD. *

PFD. * PFD. * PFD. *

PED. *

Sotto Voce. PED. *

Di mi nu en do. PED. *

fz PED. *

8va loco. PED. *

8va loco. fz PED. *

fz

PED. * PED. * PED. * PED. * PED. * PED. *

PED. * PED. * PED. * PED. * PED. * PED. *

PED. * PED. * PED. * PED. * PED. * PED. *

PED. * PED. * PED. * PED. * PED. * PED. *

PED. * PED. * PED. * PED. * PED. * PED. *

First system of musical notation, measures 1-4. Treble and bass staves with a key signature of three sharps (F#, C#, G#). The music features a melody in the treble and a bass line in the bass. Pedal points are indicated by 'PED.' and asterisks. A forte 'f' dynamic is marked in measure 3.

Second system of musical notation, measures 5-8. Continuation of the melody and bass line. Pedal points are indicated by 'PED.' and asterisks.

Third system of musical notation, measures 9-12. Continuation of the melody and bass line. Pedal points are indicated by 'PED.' and asterisks.

Fourth system of musical notation, measures 13-16. Continuation of the melody and bass line. A piano 'pp' dynamic is marked in measure 14. Pedal points are indicated by 'PED.' and asterisks.

Fifth system of musical notation, measures 17-20. Continuation of the melody and bass line. The treble staff has whole rests, while the bass staff continues with a melodic line. Pedal points are indicated by 'PED.' and asterisks.

Sixth system of musical notation, measures 21-24. Continuation of the melody and bass line. The treble staff has whole rests, while the bass staff continues with a melodic line. Pedal points are indicated by 'PED.' and asterisks.

f

PED. * *PED.* * *PED.* * *PED.* * *PED.* * *PED.* *

PED. *

Sotto Voce.

Di mi nu en do.

PED. *

Fine.

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CONTINUATION OF WESSEL & STAPLETON'S CATALOGUE OF THEIR PIANOFORTE PUBLICATIONS, COMPRISING THE SOLO WORKS OF BEETHOVEN, CHOPIN, LISZT, HENSELT, &c. ORGAN MUSIC, PIANOFORTE STUDIES, TRIOS, QUARTETS, QUINTETS, &c. &c. &c.

No. 67, FRITH STREET, CORNER OF SOHO SQUARE, LONDON.
SEE CATALOGUES, A, B, C, D, &c. FOR MUSIC, PIANO SOLO, AND FOR TWO PERFORMERS ON THE PIANO.

The letters before each Work, denote the degree of difficulty, A, difficult—B, moderate difficult—C, easy.

BEETHOVEN'S WORKS.

PIANO SOLO.

- BEETHOVEN (L. van. Wessel & Stapleton's editions of the original PIANOFORTE SOLO Compositions, carefully revised from the original Vienna editions, with Metronome Tempos, by CHARLES CZERNY:—
- No. 1. SONATA, dedicated to HAYDN, No. 1, in F min. Op. 2 3 6
 - 2. SONATA, idem. "2," in C. Op. 2 4 0
 - 3. SONATA, idem. "3," in A. Op. 2 4 0
 - 4. GRAND SONATA, in E. Op. 7 4 0
 - 5. SONATA, in C min. Op. 10 4 0
 - 6. SONATA, in F. Op. 10 4 0
 - 7. SONATA, in D. Op. 10 4 0
 - 8. GRAND SONATA PATHETIQUE (with CZERNY'S fingering) in C min. Op. 13 4 0
 - 9. SONATA, in E. Op. 14 3 6
 - 10. SONATA, in G. Op. 14 3 6
 - 11. GRAND SONATA (with Funeral March) in Ab. Op. 26 4 0
 - 12. SONATA quasi FANTASIA, in Eb. Op. 27 4 0
 - 13. SONATA quasi FANTASIA, in F sharp min. Op. 27 4 0
 - 14. SONATA PASTORALE, dedicated to Sonnleithner, in D. Op. 28 4 0
 - 15. GRAND SONATA (known as Op. 31) No. 1, in G. Op. 29 6 0
 - 16. GRAND SONATA (Op. 31) No. 2, in D min. Op. 29 6 0
 - 17. GRAND SONATA (Op. 31) No. 3, in Eb. Op. 29 6 0
 - 18. SONATA, in G. Op. 49 2 6
 - 19. SONATA, in G min. Op. 49 2 6
 - 20. SONATA (known as Op. 63) No. 1, in F sharp, Op. 78 3 6
 - 21. SONATA (ditto Op. 63) No. 2, in G. Op. 79 4 0
 - 22. "Les Adieux, l'absence et le Retour," Sonata, ded. to Archduke RUDOLPH, in Eb. Op. 81 4 0
 - 23. SWISS MELODY with Variations, in F. 1 6
 - 24. Rondo, ded. to the Countess Lichnowski, in G. 3 0
 - 25. RONDO FAVORI, in C. 1 6
 - 26. "La Stessa, la Stessissima," Variations, in Bb. 3 0
 - 27. POLACCA, from "La Nozze di Figaro," in C. 3 0
 - 28. GOD SAVE THE QUEEN, with Variat. in C. Op. 25 2 6
 - 29. TWELVE original WALTZES, in C. 2 0
 - 30. "Tändeln und Scherzen," with VARIATIONS, ded. to La Comtesse de Browne, in F. 3 0
 - 31. TEMA, with Variations, in G. 2 0
 - 32. "Nel cor," from La Molinara, with Variations, in G. 2 0
 - 33. TEMA "Quant e più bella," with 9 Variations, in A. 3 6
 - 34. TEMA, with 6 Variations, dedicated to the Princess Odeschalchi, in F. Op. 34 3 6
 - 35. TEMA, with Variations (and Fugue) ded. to Count Lichnowski, in Eb. Op. 35 4 0
 - 36. TWO PRELUDES, through the 12 major keys Op. 39 2 6

F. LISZT'S WORKS.

PIANO SOLO.

- WESSEL AND STAPLETON'S Collection of the GRAND SOLOS, by FRANCOIS LISZT, the only revised and augmented editions by the AUTHOR:— (See also "The Triumvirate")
- A—No. 1. SOUVENIR de la FIANCEE, Grande Fantaisie sur "LA TYROLIENNE" d'Auber, ded. to F. CHOPIN, in A. Op. 1 6 0
 - 2. "LE BAL de BERNE," Grande VALSE di BRAVURA ded. à Madlle. Ludlow, in Eb. Op. 6 4 0
 - 3. HARMONIES poetiques et Religieuses, with Lamartin's advertisement, in G. 2 6
 - 4. First and Second APPARITIONS, in E sharp & A min. 3 6
 - 5. VOYAGE en SUISSE, Fantaisie Romantique sur Deux Melodies Suisses (2nd Edition) Op. 5 6 0
 - 6. VOYAGE en ESPAGNE, Rondeau fantastique sur "Il Contrabandista" (2nd Edition) Op. 5 7 0
 - 7. SOUVENIR à PASTA, Divertissement sur la Cavatina de Pacini, "Il soave e bel contento" (2nd Edition) in Eb. Op. 5 6 0
 - 8. THIRD APPARITION on a Waltz by Franz Schubert, in Eb. 3 6
 - 9. ZURICH, Premier Air Suisse, Improvisata sur "Le Ranz de vaches" (2nd Edition) in G. Op. 10 6 0
 - 10. BERNE, Second Air Suisse (un soir dans les Montagnes) Nocturne Pastoral (2nd Edition) in C. Op. 10 4 6
 - 11. LUCERNE, Troisième Air Suisse, Allegro Finale sur "Un Ranz de chèvres" (2nd Edition) in G. Op. 10 5 0
 - 12. "Episode de la vie d'un Artiste," d'HECTOR BERLIOZ, in C. 4 0
 - 13. HOMMAGE à PAGANINI, Grande Fantaisie on the famous "Bell-Rondo" (La Clochette) in A 9 0

THE TRIUMVIRATE,

HOMAGE TO SCHUBERT,

BY FRANCOIS LISZT, STEPHEN HELLER, AND CHARLES CZERNY.

- Wessel & Stapleton's Collection of the admired "Lieder ohne Worte," or "Songs without words," transcribed for the PIANO SOLO, from the Vocal Compositions of FRANZ SCHUBERT.
- A—No. 1. "IN SILENT WOE I WANDER BY," (Der Wanderer) in C sharp minor 2 6
 - 2. "When first to life awaking," (Die Rose) in G. 2 0
 - 3. "Hark! hark! the lark at Heaven's gate sings," (La Serenade) in Bb. 2 0
 - 4. "THE MIGHTY TREES BEND," (The Young Nun) (La jeune Religieuse) in F minor 2 6
 - 5. "MY REPOSE IS FLED," (Marguerite—Gretchen am Spinnrade) in B minor 2 6
 - 6. "FLOWERS BLOOMING," (Praise of tears) in D. 2 0
 - 7. "Song of the swan," (Chant du Cygne) in E minor 2 6
 - 8. "Restless Love," (Rastlose Liebe) in E. 2 0
 - 9. "Path of Spring," (Frühlingsglaube, Printemps) in Ab. 1 6
 - 10. AVE MARIA, Ellen's Hymn in Bb. 2 6
 - 11. Nos. 11 to 25, transcribed by STEPHEN HELLER.
 - 12. "Lullaby," (Adieu by Belanger) in Eb. 2 0
 - 13. "O! who rides by night thro' the woods in a wild?" (Der Erlkönig (of Goethe) in G minor 3 0
 - 14. "The Postman's Horn in sounding near," (Die Post) in Eb. 2 0
 - 15. "My repose is fled," (Marguerite) in D minor 3 0
 - 16. "Ave Maria," Ellen's Hymn, in Bb. 2 0
 - 17. "Cradle Song," (La Berceuse) in F. 1 0
 - 18. "The storm is wildly raging," The stars (Les astres) in F. 1 0
 - 19. "The young girl's death," (La jeune fille et la mort) in D min. 1 0
 - 20. "The mighty trees bend," (The Young Nun) in F minor 3 0
 - 21. "Hark! the bell is tolling," La cloche des Agonisants in Ab. 2 0
 - 22. "Flowers blooming," (Praise of tears) in D. 2 6
 - 23. "The young Mother," (La jeune Mère) in Ab. 1 0
 - 24. "La belle Roumanie," in F minor 1 0
 - 25. "Mid the light ripples," Barcarolle in Ab. 8 0
 - Nos. 26 to 37, transcribed by CHARLES CZERNY.
 - 26. "WITHIN A STREAMLET," "Die Forelle," in Db. 2 0
 - 27. "Drum in die Ferne," in A minor 2 0
 - 28. "Horch! wie Murmeln," Gruppe aus dem Tartarus, in C min. 2 0
 - 29. "Der blinde Krabe," in D minor 2 0
 - 30. "Die Nacht thrilt bald herein," Norman's Gesang, in C min. 3 0
 - 31. "My hawk is tired," in D minor 2 6
 - 32. "Schäfers Klage," in C minor 2 0
 - 33. "Im Felde schleich ich," Jägers Abendlied, in C minor 2 0
 - 34. "Im Grüne da lockt uns der Frühling," in Db. 2 0
 - 35. "Ahl! thone dans sa bruit," Brater Verlust, in F minor 1 6
 - 36. "Who's Sylvia?" by Shakspeare, in A. 2 0
 - 37. "Den Fischer fischen Sorgen," Fischerweise, in D. 2 6
- The above Transcripts being already in popular favor, the Publishers need only remark, that Czerny's are less difficult than Liszt's, and Heller's less than Czerny's. To ensure correct Editions of the "TRIUMVIRATE," or "HOMAGE TO SCHUBERT," the Number should also be mentioned.

FREDERIC CHOPIN'S WORKS.

PIANO SOLO.

- B—Op. 1. "ADIEU à VARSOVIE," Rondeau, in C minor 4 0
- A—2. "HOMMAGE à MOZART," Grandes Variations brill. on "L'uccidiamo," from Don Giovanni, in Bb. 6 6
- B—3. "LA GAITE," Intro. and Polonoise brill. in C. 4 0
- B—4. "LA POSIANA," Rondeau in Mazur, in F. 4 0
- B—5. "SOUVENIR de la POLOGNE," 1st set of MAZURKAS 3 0
- B—6. "SOUVENIR de la POLOGNE," 2d set of MAZURKAS 3 0
- B—7. "SOUVENIR de la POLOGNE," 3d set of MAZURKAS 3 0
- B—8. "MURMURES de la SEINE," First set of Nocturnes 2 6
- B—9. "MURMURES de la SEINE," 2nd set of ditto 2 6
- A—10. "DOUZE GRANDES ETUDES," ded. to LISZT and HILLER, corrected and revised edition, with additional fingering by J. FONTANA, authorised by the author, (in 2 books) his 1st and 2nd Books of Studies, in C. 6 0
- A—11. FIRST GRAND CONCERTO in E minor, ded. to Kalkbrenner, edited and fingered by J. FONTANA 10 6
- A—12. FANTASIE brillante sur des airs NATIONAUX POLO-NOIS, dédiée à Pixis 5 0
- A—13. KRAKOWIAK, Grand Rondeau de Concert, in F. 6 0
- B—14. LES ZEPHYRS, 3d set of Nocturnes, in Eb. 3 6
- B—15. RONDO Elegant, ded. to Mlle. Hartmann, in Eb. 3 0
- B—16. "SOUVENIR de la POLOGNE," 3d set of MAZURKAS 3 0
- B—17. "Invitation pour la Danse," Grande Valse, in Eb. 3 0
- B—18. "Sonnet d'Andalousie," Bolero, in A min. 4 0
- A—19. "Le Bagueur Infamé," Premier Scherzo, in B min. 4 0
- A—20. SECOND GRAND CONCERTO in F minor 10 0
- A—21. GRANDE POLONOISE brillante, précédée d'un Andante spianato, in Eb. 6 0
- A—22. "LA FAVORITE" Ballade (ohne Worte) in G min. 4 0
- A—23. "SOUVENIR de la POLOGNE," 4th set of MAZURKAS 3 6
- A—24. DOUZE GRANDES ETUDES, (forming the 3d and 4th Books of Studies) in C. 6 0
- A—25. "LES FAVORITES," Deux Polonoises, in C. 4 0
- A—26. "LES PLAINTIVES," 4th set of Nocturnes 3 0
- A—27. TWENTY-FOUR GRAND PRELUDES thro' all keys, ded. to Camille Pleyel, No. 1 and 2 (Book 5 and 6 of his Studies) in C. 6 0
- B—28. PREMIER IMPROMPTU, in A flat 2 6
- B—29. "SOUVENIR de la POLOGNE," 5th set of MAZURKAS 3 6
- A—30. "A MEDITATION," Second Scherzo, in D flat 5 0
- B—31. "IL LAMENTO e LA CONSOLAZIONE," 6th set of NOCTURNOS 2 0
- B—32. "SOUVENIR de la POLOGNE," 6th set of MAZURKAS performed by M. LISZT, Mad. OURI, Mr. BENEDICT, &c. 4 6
- B—33. Trois GRANDES VALSES brillantes, No. 1, in Ab. No. 2, in A minor. No. 3, in F, ea. 3 0
- A—34. GRANDE SONATA, in D flat min. 6 0
- A—35. SECONDE IMPROMPTU, in C sharp 3 0
- A—36. "LES SOUPIRS," 6th set of Nocturnes 3 0
- A—37. "LA GRACIEUSE," Seconde Ballade (ohne Worte) in F. 4 0
- A—38. Third SCHERZO, in C sharp minor 5 0
- A—39. "LES FAVORITES," Deux Polonoises (set 2) 4 0
- A—40. "SOUVENIR de la POLOGNE," 7th set of MAZURKAS 3 6
- A—41. Grande Valse, in Ab. 3 0

ADOLPHE HENSELT'S WORKS.

PIANO SOLO.

- A—No. 1. RICORDANZA dell' ELISIRE d' AMORE, Variations de Concert sur "Io son ricco," in G. Op. 1 5 0
- A—2. DOUZE GRANDES ETUDES caractéristiques de Concert, dédiées à Louis, Roi de Bavière, Book 1, Op. 2 8 0
- A—3. "CAGE d' AMOUR," Andante et Etude Concertante "Poème d'amour," dédiée à sa Rosalie, in B major, Op. 3 2 0
- B—4. "Erinnerung und Freundschaft," RHAPSODIE in F minor ded. to Mr. Mangold, Op. 4 1 6
- B—5. Ditto, Waltz, in A (solo and Duo) together, Op. 4 1 6
- B—6. "UN MOMENT de RECREATION," Impromptu in C minor, Op. 5 1 0
- B—7. "SORROW in HAPPINESS," 1st Nocturne in E. Op. 6 1 6
- B—8. "A LA FONTAINE de POTSDAM," Second Nocturne, in F. Op. 6 1 6
- B—9. "PENSÉE FUGITIVE," dédiées à Madame Serre, in F minor, Op. 8 1 6
- A—10. "ALA RUSSIE," Scherzo, dédié à Robert Schumann, in B minor, Op. 9 2 0
- A—11. "IL LAMENTO," Romance dédiée à la Princesse Volkanska, in B flat minor, Op. 10 1 6
- B—12. "SONG of LOVE," Etude, in B flat 1 6

PIANOFORTE STUDIES.

- Continuation from page B, column first.
- BERTINI (Juar), Collection of STUDIES. Edited by CIPRIANI POTTER, with introductory remarks on the style of playing, not to be met with in any other Edition:—
 - B—Part 1, containing 25 Studies, adopted for the use of the Pupils at the Conservatoire de Music, in Paris, and intended as Introductory to Cramer's Studies, (4th edition) Op. 29 8 0
 - B—2, containing Studies, Op. 32, being a continuation of Op. 29, intended as such by the author (3d edition) Op. 29 9 0
 - B—3, Eighteen Octave lessons, Book 1st, Op. 84 4 6
 - B—4, "Indispensable for small hands," 25 Exercises or Studies, progressively arranged for young pupils, Book 1st, Op. 100 4 6
 - B—5, "Indispensable for small hands," 25 Exercises or Studies, progressively arranged for young pupils, Book 2d, Op. 100 4 6
 - B—6, Twenty-two CHARACTERISTIC Studies, Book 1st, Op. 66 6 0
 - B—7, "Indispensable for small hands," 2d. Op. 66 6 0
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 - B—9, "Indispensable for small hands," 4th. Op. 66 6 0
 - A—CHOPIN, 5th and 6th Books of Studies, containing 24 GRAND PRELUDES through all keys, ded. to Camille Pleyel, Op. 28, Nos 1 and 2, each 6 0
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 - A—HENSELT, (Adolphe) 12 ETUDES CHARACTERISTIQUES de CONCERT, ded. to H. M. the King of Bavaria, Book 1, Op. 2 8 0
 - A—2, Op. 2 8 0
 - A—3, Op. 3 2 0
 - A—HILLER, (Ferdinand) Wessel and Co's Editions of his 24 GRAND STUDIES, adopted by the Conservatory of Paris and the Royal Academy of Music of London, (ded. to Meyerbeer) edited and fingered by CIPRIANI POTTER, with indications on the style of playing, in 3 Books, Op. 15, each 6 0
 - The above in one Volume, Op. 15 15 0
 - * These Studies can justly be ranked with those of Chopin, Henselt, Op. 2, Bertini, Moscheles, &c.

THEORETICAL WORKS.

- REICHA, (Antoine) COMPLETE TREATISE ON PRACTICAL HARMONY AND COMPOSITION, translated from the Author's original work of "COURS de COMPOSITION MUSICALE," ou Traité complet et raisonné d'Harmonie pratique, ded. to the PROFESSORS of the ROYAL ACADEMY of MUSIC of GREAT BRITAIN, by C. RUDOLPHUS, complete in nine parts:—
- Part 1.—Of Sounds and Intervals—Classification of Intervals—Table of Intervals, with their inversions—Of Chords—Of the inversion of Chords—Table of Chords, with their usual inversions—Observations on Half Cadences and on perfect Cadences—Formulas of Half Cadences—Ditto of Perfect Cadences—Ditto of Imperfect and Cadences—Of the

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- B—3. WEBER, (C. M. von.) Grand Trio, in G minor, Op. 63 9 0
- B—4. KUHLAU, (F.) First Grand Trio, in G major, Op. 119 9 0
- A—5. MAYSEDER, First Grand Trio in B flat, Op. 34 10 0
- * Performed at Mr. Wessel's Third Soirée, by the Messrs. Werner, Eliason and Lidel.
- A—6. MAYSEDER, Second Grand Trio in A flat, Op. 52 10 0
- * Performed at Mr. Wessel's Second Soirée, by Mr. Kallmark, and the Messrs. Ganz, of Berlin.
- A—7. PIXIS, (J. P.) 5th Gr. Trio in C, ded. to Mendelssohn, Op. 129 10 6
- * Performed at Mr. Wessel's First Soirée, by Madlle. de Chardonnay and the Messrs. Ganz.
- B—8. REISSIGER, Ninth Grand Trio in F minor, Op. 103 10 0
- * Performed at Mr. Wessel's Seventh Soirée, by Madlle. Bott, Mr. Graham and Mr. Lidel.
- B—9. REISSIGER, Tenth Grand Trio, in D minor, Op. 115 10 6
- * Performed at Mr. Wessel's Third Soirée, by the Messrs. Salaman, Eliason and Lidel.
- B—10. REISSIGER, Eleventh Grand Trio, in A minor, Op. 123 10 6
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- B—11. ROSENHAIN, First Grand Trio in E minor, Op. 2 10 6
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- B—18. Op. 15, Third Trio (Sonata), in B flat 6 0
- B—19. Op. 19, Trio (No. 8), in G 4 0
- B—20. Op. 19, Trio (Sonata) No. 9, in A 3 6

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- B—22. Second Idem, in F. Op. 22 4 0
- B—23. Third Idem, in G. Op. 35 5 0
- B—24. Fourth Idem, in G. Op. 65 5 0
- B—25. Fifth Idem, in Eb. Op. 93 7 6
- B—26. Sixth Idem, in Eb. Op. 96 7 6

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- B—28. Second Idem, in G. Op. 1 7 6
- B—29. Third Idem, in C minor, Op. 1 7 6
- B—30. Fourth Idem, in B flat, Op. 11 5 0
- B—31. Fifth Idem (Septett Op. 20) in E flat, Op. 38 10 0
- B—32. Sixth Idem, in F. Op. 60 6 0
- B—33. Seventh Idem, in G. Op. 60 6 0
- B—34. Eighth Idem, in D. Op. 60 7 0
- B—35. Ninth Idem, in C minor, Op. 60 6 0
- B—36. Tenth Idem, in A. Op. 60 7 0
- B—37. Eleventh Idem, in Bb. Op. 60 7 0
- B—38. Twelfth Idem, in G. Op. 61 6 0
- B—39. Thirteenth Idem, in D. Op. 61 7 0
- B—40. Fourteenth Idem, in C minor, Op. 61 7 0
- B—41. Fifteenth Idem in D. Op. 70 7 0
- B—42. Sixteenth Idem in E flat, Op. 70 8 0
- B—43. Seventeenth Idem in E flat, Op. 81 5 0
- B—44. Eighteenth Idem in E flat, Op. 44 5 0
- A—45. Nineteenth Idem, dedicated to Archduke Rudolph, in B flat, Op. 97 10 6

- A—46. REISSIGER, Fourteenth Grand Trio, Op. 153
- A—47. SPOHR, First Grand Trio, in Op. 119
- A—48. KALLIWODA (J. W.) First Grand Trio, in Op. 121
- A—49. SPOHR'S Second Grand Trio, in Op. 121
- * The Publishers have much pleasure in stating that having added the above splendid collection of Trios to their Catalogue, it now stands unequalled for variety and classic merit.

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- B—4. KUHLAU, Second in A. Op. 50 10 0
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- A—6. MENDELSSOHN-BARTHOLDY, First in C minor, Op. 1 10 6
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- B—9. REISSIGER, (C. G.) Fourth in E flat, Op. 138 12 0
- A—10. MENDELSSOHN-BARTHOLDY, Second in F minor, Op. 2 12 0
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- * Expressly written for this collection.
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- B—15. HUMMEL (J. N.) Posthumous Quartett, in D 8 0

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- A—The same for Piano, Violin, Tenor, Violoncello and Contrabass, also as written by the Author. Op. 17 0
- Note.—Besides the advantage, that Wessel & Stapleton's Edition has been engraved from the Author's Copy, with his own fingering given to the Piano part, (which exists in no other Copy), it must also be highly interesting to Pianists, that this Edition affords them the gratification of playing the "Cœur d'OEUVRES" of the immortal HUMMEL, as a piano SOLO piece, the obligato accompaniments being indicated in small staves over the Piano part—Piano Solo Op. 10 6

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- THE ORGANIST'S ANTHOLOGY. A series of classical compositions, of the Works of great Masters, selected and arranged from the full scores by H. J. LINCOLN:—
- B—No. 1. "Agnus Dei," from an unpublished score of a "Lytanne lauretane," by MOZART; "Agnus Dei," from the "Pastoral Mass," by VOGLER; and "Donna nobis," do. 8 0
 - B—2. "Gloria," from E flat Mass, ANDRE—Tu es adorandus, from Dixit Dominus (Hob. Psalm), A. ROMBERG. "Benedictus," from C. M. von WEBER'S 1st Mass 3 0
 - B—3. "Marche Religieuse," for the Coronation of Charles X. by Cherubini—Graduale, from the 2nd Requiem, by do. Anon. Choral Fugue, from EYBLER'S Third Mass 3 0
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"SOUVENIR de la POLOGNE," 7th Set of MAZURKAS,

Composed by

FREDERIC CHOPIN. Op: 41.

ANDANTINO.

N^o 1.

3

Ped. * *Ped.* * *Ped.* * *Ped.* *

f *Ped.* * *Ped.* * *Ped.* * *Ped.* *

Ped. * *Ped.* * *Ped.* * *Ped.* *

Ped. * *Ped.* *

rallent.

Fine

SOUVENIR de la POLOGNE, 7th Set of MAZURKAS, CHOPIN.

ANIMATO.

Nº 2

f *Ped.* *

Ped. * *f* *Ped.* * *Ped.* *

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

f *Ped.* * *Ped.* *

f *Ped.* * *Ped.* * *Ped.* * *Ped.* *

CHOPIN, 7th Set of Mazurkas, Op. 41.

W & C. N° 518

Musical score for Chopin's 7th Set of Mazurkas, Op. 41, No. 3. The score is written for piano and features complex rhythmic patterns, including triplets and sixteenth notes. It includes various musical markings such as *Ped.*, *Cres.*, *ff*, *fz*, *dim.*, and *Fine.*

SOUVENIR de la POLOGNE, 7th Set of MAZURKAS, CHOPIN.N^o 3.

The musical score for Chopin's Mazurka No. 3, Op. 41, No. 3, is presented in five systems. Each system consists of a piano (treble) staff and a bass (bass) staff. The key signature is B-flat major (two flats) and the time signature is 3/4. The first system is marked 'dol.' (ad libitum) and includes several 'Ped.' (pedal) markings with asterisks. The subsequent systems also feature 'Ped.' markings and asterisks, indicating specific pedaling techniques. The notation includes various musical symbols such as notes, rests, and slurs.

Ped. * Ped. * Ped. Ped. Ped.

sotto voce - - - - - pp Ped. *

f Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

Ped. * Ped. * Ped. *

Ped. * Ped. Fine.

SOUVENIR de la POLOGNE, 7th Set of MAZURKAS, CHOPIN.

MAESTOSO.

Nº 4

The musical score for Chopin's Mazurka No. 4, Op. 41, No. 4, is presented in five systems. Each system consists of a piano (treble) staff and a bass (bass) staff. The key signature is D major (two sharps) and the time signature is 3/4. The tempo/mood is marked 'MAESTOSO'. The score is heavily annotated with 'Ped.' (pedal) and asterisks, indicating where the sustain pedal should be used. The first system begins with a piano (p) dynamic. The second system includes 'Cres.' (crescendo) and 'Ped.' markings. The third system includes 'Cres.' and 'f' (forte) markings. The fourth system includes '3' (triplets) and 'Ped.' markings. The fifth system ends with a piano (p) dynamic. The score is heavily annotated with 'Ped.' and asterisks, indicating where the sustain pedal should be used.

Cres.

Ped. * *Ped.* * *Ped.* * *Ped.* *

fz p *dim.*

Ped. * *Ped.* *Ped.*

Ped. * *Ped.* *

Cres. *ri - te - nu - to.*

Ped.

pp

Ped.

Cres.

f

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

Cres. * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

ff

p

pp *smorz.*

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SOUVENIRS DE LA POLOGNE.

EIGHTH SET OF MAZURKAS,

Dedicated to M^r HENRY FIELD, of BATH,Composed by
F. CHOPIN. OP. 50.

VIVACE.

N^o 1.

f

Ped: *

Ped: *

Ped: *

p

f

Ped: *

First system of musical notation. Dynamics: *f*, *p*. Pedal marking: *Ped.* *

Second system of musical notation. Dynamics: *f*. Pedal marking: *Ped.* *

Third system of musical notation. Pedal marking: *Ped.* *

Fourth system of musical notation. Dynamics: *p*

Fifth system of musical notation. Marking: *Ten.*

Ped: *

Ped: *

Ped: *

Ped: *

Ped: *

p

p

p

Ped: *

Ped: *

Ten. p

Ped: * Ped: * Ped: *

3 3

Ped: * Ped: * Ped: * Ped: * Ped: *

3 3

Ped: * Ped: * Ped: * Ped: * Ped: *

FINE.

ALLEGRETTO.

Nº 2.

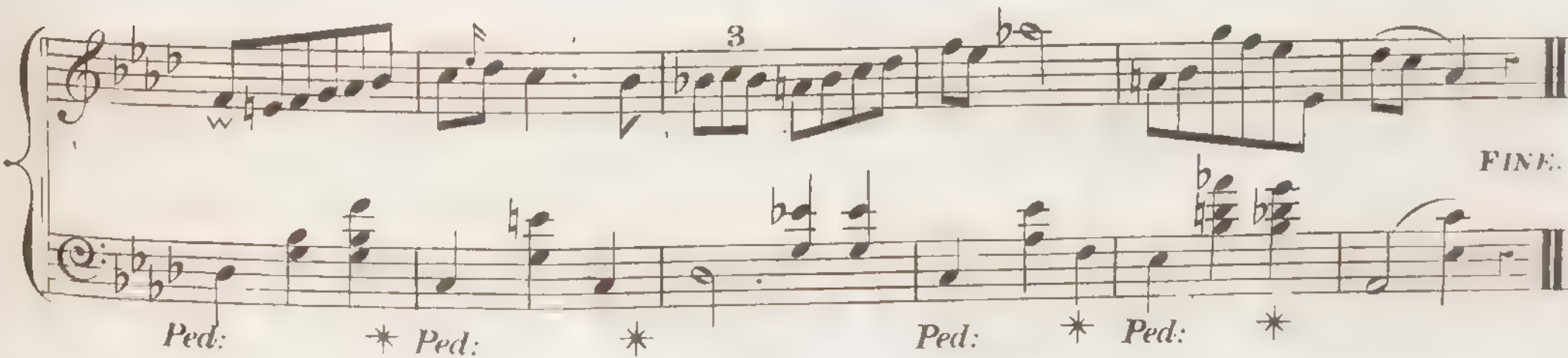
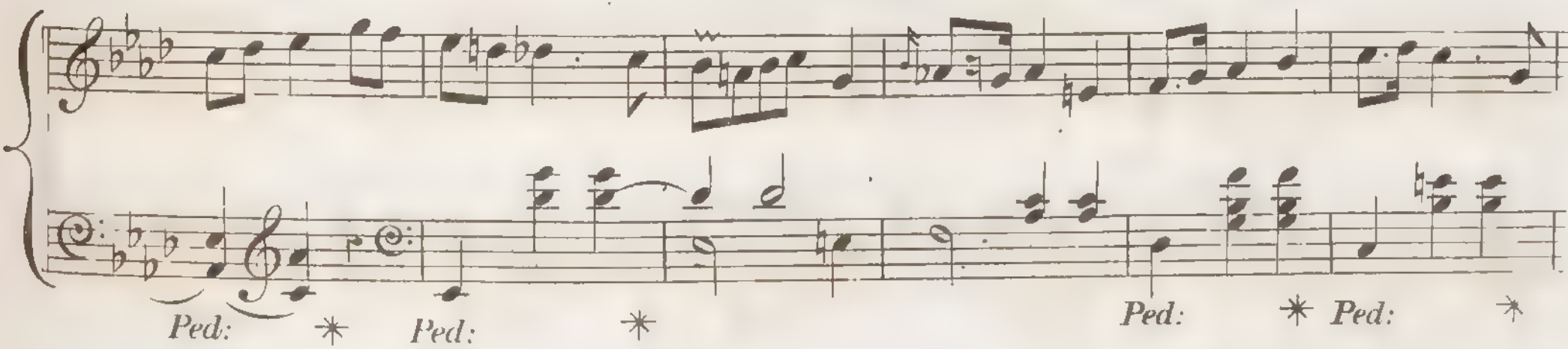
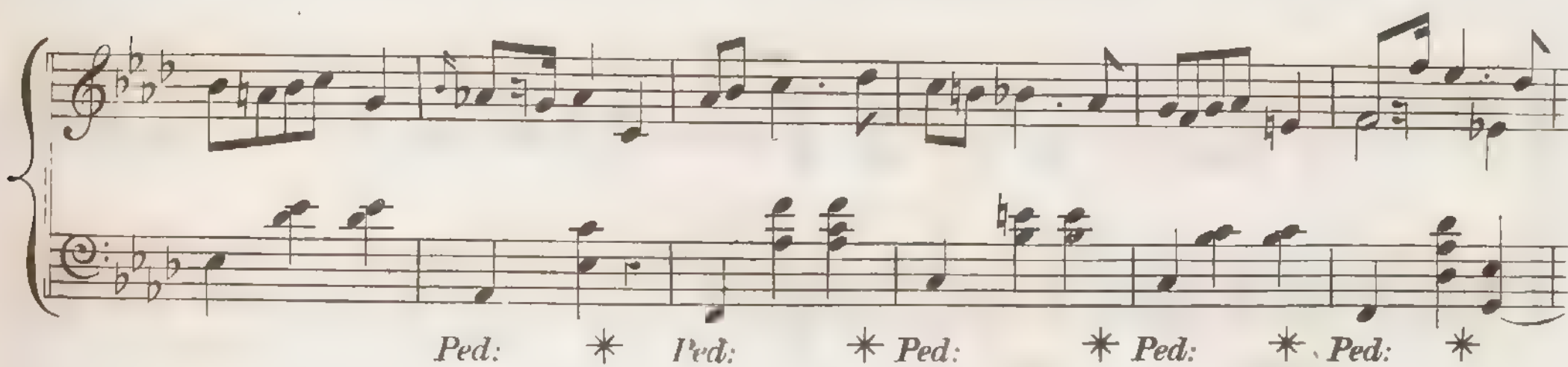
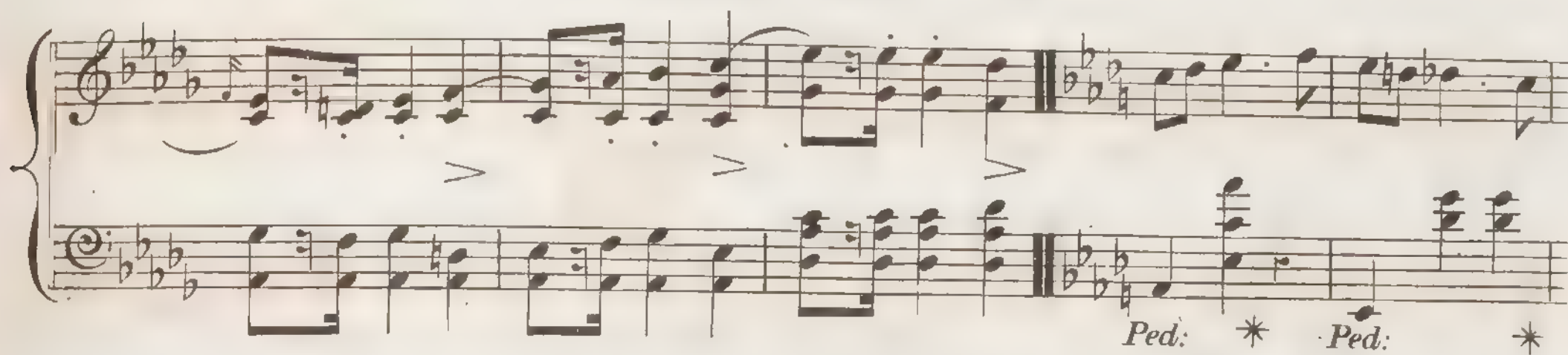
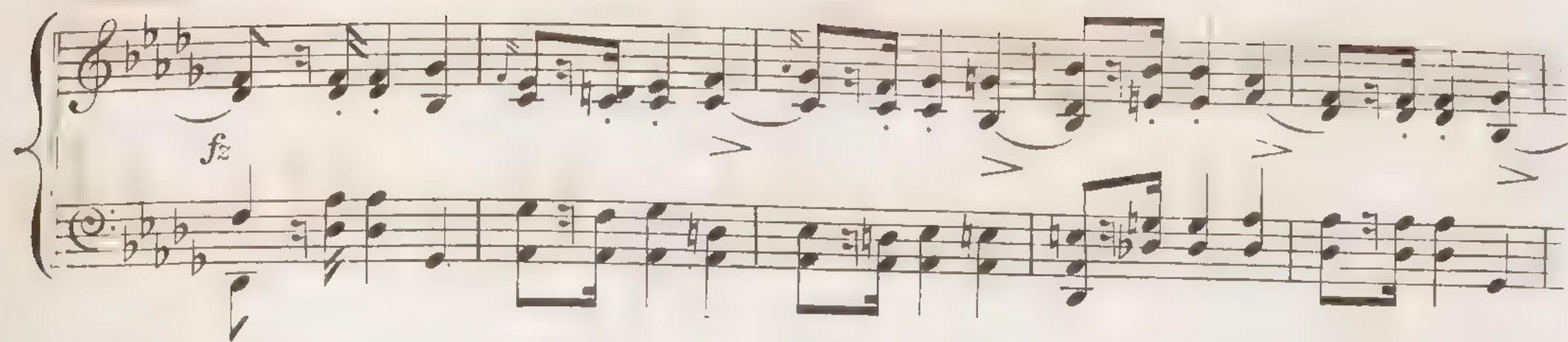
Mezza Voce.

The musical score is written for piano and consists of five systems. Each system has a grand staff with a treble and bass clef. The key signature has two flats (B-flat major). The time signature is 3/4. The first system is marked 'Mezza Voce'. Pedal markings (Ped: and asterisks) are present at the end of each system.

[illegible]

Ped: * *Ped:* * *Ped:* *

Ped: * *Ped:* * *



MODERATO.

No 3.

Mezza Voce.

The musical score is written for piano and consists of six systems of staves. The key signature is D major (two sharps) and the time signature is 3/4. The tempo is marked 'MODERATO.' and the dynamics include 'Mezza Voce.', 'f', and 'p'. The score includes various musical notations such as slurs, ties, and triplets. Pedal points are indicated by 'Ped:' and asterisks. The piece concludes with a final cadence.

Ped: *

Ped: *

pp
Ped: *

p
Ped: * *Ped:* * *Ped:* * *Ped:* * *Ped:* * *Ped:* *

Ped: * *Ped:* * *Ped:* * *Ped:* * *Ped:* * *Ped:* *

Sostenuto.
Ped: * *Ped:* * *Ped:* * *Ped:* *

This page contains six systems of musical notation for a piano piece. The key signature is G major (one sharp, F#) and the time signature is 3/4. The notation is written on grand staves, with the right hand in the treble clef and the left hand in the bass clef. The music features various musical notations, including notes, rests, and dynamic markings such as *p* (piano) and *f* (forte). Pedal markings (*Ped:*) and asterisks are used throughout to indicate pedaling. The notation is in a traditional, slightly aged style.

Ped. * *Ped.* *

f

Ped. *Ped.*

p

* *Ped.* *

Musical score for Chopin's 8th Set of Mazurkas, Op. 50, No. 11. The score is in G major and 3/4 time. It consists of six systems of piano and left-hand staves. The right hand features intricate melodic lines with many triplets and slurs. The left hand provides harmonic support with chords and moving lines. Pedal points are indicated throughout. The piece concludes with a "Gros" (Grand) flourish in the right hand.

Musical score for Chopin's 8th Set of Mazurkas, Op. 50, No. 3. The score is in G major and 3/4 time. It consists of six systems of piano and bass staves. The first system has a piano (*p*) dynamic. The second system has a crescendo (*Cres.*) marking. The third system has a forte (*f*) dynamic. The fourth system has a decrescendo (*Dim.*) marking and a piano (*p*) dynamic. The fifth system has a pedal (*Ped.*) marking and an asterisk (*). The sixth system has a fortissimo (*ff*) dynamic and ends with "FINE." and "(Nº5303.)".

CHOPIN. 8th Set of Mazurkas. Op. 50.

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22 "LA FAVORITE" <i>Ballade. (ohne Worte)</i>	in G min. Op. 23. 4. 5	58 "FOURTH SCHERZO"	in E Op. 54. 5
23 "SOUVENIR de LA POLOGNE" 4 th Set of Mazurkas.	Op. 24. 36. 4	59 15 th & 16 th NOCTURNO, ded. to M ^{lle} J. W. Stirling.	in E min. E Op. 55. 56
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30 FIRST IMPROMPTU	in A ^b Op. 29. 26. 30		
31 "SOUVENIR de LA POLOGNE" 5 th Set of Mazurkas.	Op. 30. 36. 46		
32. SECOND SCHERZO	in B ^b minor Op. 31. 56		
33 "IL LAMENTO e LA CONSOLAZIONE" 5 th Set of Nocturnes.	Op. 32. 3. 1		
34 "SOUVENIR de LA POLOGNE" 6 th Set of Mazurkas. (played by M. LISZT)	Op. 33. 46. 6		

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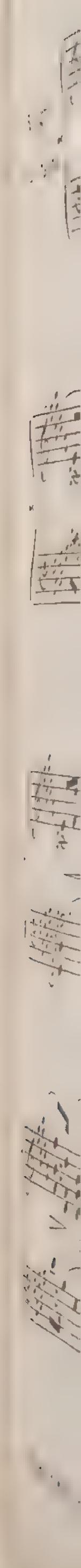
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66 **SOUVENIRS DE LA POLOGNE.** 67

9th SET OF MAZURKAS composed by FREDERIC CHOPIN, Op. 56.

DEDICATED TO MISS C. MABERLY.

Allegro
non tanto.

p

Dolce

Cres: f

p

*Ped: ** *Ped: ** *Ped: ** *Ped: **

2

poco piu mosso.

Ped: * *Ped:* * *Ped:* * *Ped:* * *Ped:* *

Ped: * *Ped:* * *Ped:* * *Ped:* * *Ped:* *

Ped: * *Ped:* * *Ped:* * *Ped:* * *Ped:* *

Ped: * *Ped:* * *Ped:* * *Ped:* * *Ped:* *

sempre legato. *rallentando.*

Tempo Primo.

p *Dolce.*

Cresc.

Ped: * *Ped:* * *Ped:*

f

Ped: *

poco più mosso, leggiero.

Ped: * *Ped:* *

Ped: * *Ped:* *

Ped: * *Ped:* * *Ped:* * *Ped:* *



Tempo Primo.

p *Dolce* *Ped:* *

Cres: *f* *Ped:* * *Ped:* *

Ped: *

p *Ped:* *

Ped: * *Ped:* * *Ped:* * *Ped:* *

A musical score for a piano piece titled "The Rose Tree". The score is written for two staves, treble and bass clef, in 2/4 time. The key signature has one sharp (F#). The melody is primarily in the treble staff, featuring eighth and sixteenth notes, often beamed together. The bass staff provides a harmonic accompaniment with chords and single notes. There are three instances of a "Ped:" (pedal) marking with an asterisk, indicating where to use the sustain pedal. The piece concludes with a final chord in the bass staff.

The image shows a musical score for 'The Swan' by Camille Saint-Saëns. The score is written for piano and celesta. The piano part is in the lower register, and the celesta part is in the upper register. The score is in 3/4 time, key of D major, and consists of 16 measures. The piano part is marked 'Ped.' and the celesta part is marked 'Celesta'.

A handwritten musical score for the song 'The Rose Tree'. The score is written on two staves, a treble staff and a bass staff, both with a key signature of one sharp (F#) and a common time signature (C). The melody is written in the treble staff, featuring a series of eighth and sixteenth notes, with some notes beamed together. The bass staff provides a harmonic accompaniment, primarily using quarter and eighth notes. The music is written in ink on aged, slightly yellowed paper. There are some decorative flourishes and a large, stylized 'X' mark at the beginning of the treble staff. The overall style is that of a personal or working manuscript.

The musical score for 'The Swan' by Camille Saint-Saëns is presented in a two-staff format. The top staff is for the piano, and the bottom staff is for the celesta. The key signature is D major (two sharps), and the time signature is 3/4. The piano part is marked 'Ped.' and the celesta part is marked 'Celesta'. The score consists of 16 measures. The piano part features a melodic line with various ornaments and a steady accompaniment. The celesta part provides a rhythmic and harmonic accompaniment, often playing chords or single notes. The score is written in a clear, legible style with standard musical notation.

Vivace.

f

Ped:

p

Ped: * *Ped:* * *Ped:* *

Ped: * *Ped:* *

fz *fz* *fz* *fz*

fz *fz* *f*

Ped: *

fz fz
*Ped: ** *Ped:*

fz fz p legato.
*Ped: **

poco ritenuto. Dolce.
*Ped: ** *Ped: **

Dim.
*Ped: ** *Ped: ** *Ped: **

fz
*Ped: ** *Ped: ** *Ped: ** *Ped: **

Moderato. *mf*

rallentando. *in tempo*

f *p* *f* *p* *Cres* *f*

Ped: *Ped:* *Ped:* *Ped:* *Ped:* *Ped:*

*** *** *** *** *** ***

p
sempre legato.
Ped: *

Ped: * *Ped:* *

sostenuto.
f
Ped: *

p
Ped: * *Ped:* * *Ped:* * *Ped:* *

p
Ped: * *Ped:* * *Ped:* * *Ped:* *

Ped: * *Ped:* * *Ped:* * *Ped:* *

Ped: *Ped:* *Ped:* *Ped:* *Ped:*

legato.

Ped: *Ped:* *Ped:*

Ped: *Ped:*

fz *Ped:*

f *p* *Ped.* *

rallentando. *in tempo* *Ped.*

fz *

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N^o 63. TENTH SET OF MAZURKAS Op: 59.

MODERATO.

Nº 1.

p

trill

ten.

Pedal markings: Ped: *

This page of musical notation contains five systems of staves, each with a treble and bass clef. The notation includes various musical elements:

- System 1:** Features a treble staff with a melodic line and a bass staff with a harmonic accompaniment. The first measure of the treble staff is marked with "2 13 2 13". Pedal markings "Ped: *" are present at the end of the system.
- System 2:** The treble staff includes a trill marked "tr." and a tenuto mark "ten.". Pedal markings "Ped: *" are present at the end of the system.
- System 3:** The treble staff includes a crescendo mark "cres". The system ends with a forte dynamic marking "f" and a pedal marking "Ped: *".
- System 4:** The system concludes with a pedal marking "Ped:".
- System 5:** The system concludes with a pedal marking "Ped: *" and a final chord marked with an "x" in a circle.

Ped: * Ped: * Ped: *

Ped: * Ped: *

Ped: *

Ped: * Ped: *

Ped: *

cres.

gracioso loco.

f p

Ped: *

Ped: *

p

ten:

trill

3

3

3

Pedal markings: Ped: *

[illegible]

N.º 2.

[illegible]

The musical score consists of six systems of piano and grand staff notation. The key signature is three flats (B-flat, E-flat, A-flat). The first system includes a measure number '7' at the end of the upper staff. Performance markings include 'Ped:' followed by an asterisk (*) in the first, second, third, and fourth measures of the first system. The second system features a 'dim.' (diminuendo) marking in the first measure and a 'p' (piano) marking in the second measure. The third system has 'Ped:' markings with asterisks in the third and fourth measures. The fourth system has 'Ped:' markings with asterisks in the second, third, and fourth measures. The fifth system has 'sf' (sforzando) markings in the first, second, and third measures, each followed by a 'Ped:' marking and an asterisk. The sixth system has a 'p' marking in the second measure and a 'Ped:' marking with an asterisk in the fourth measure.

ff
Ped: * Ped: *

sf
f
Ped: * Ped: * Ped: *

p
Ped: * Ped: *

rallen
Ped: * Ped: * Ped: * Ped: * Ped: *

a tempo.
tan do
Ped: * Ped: * Ped: * Ped: *

dim.
pp
Fine.
Ped:

Vivace.

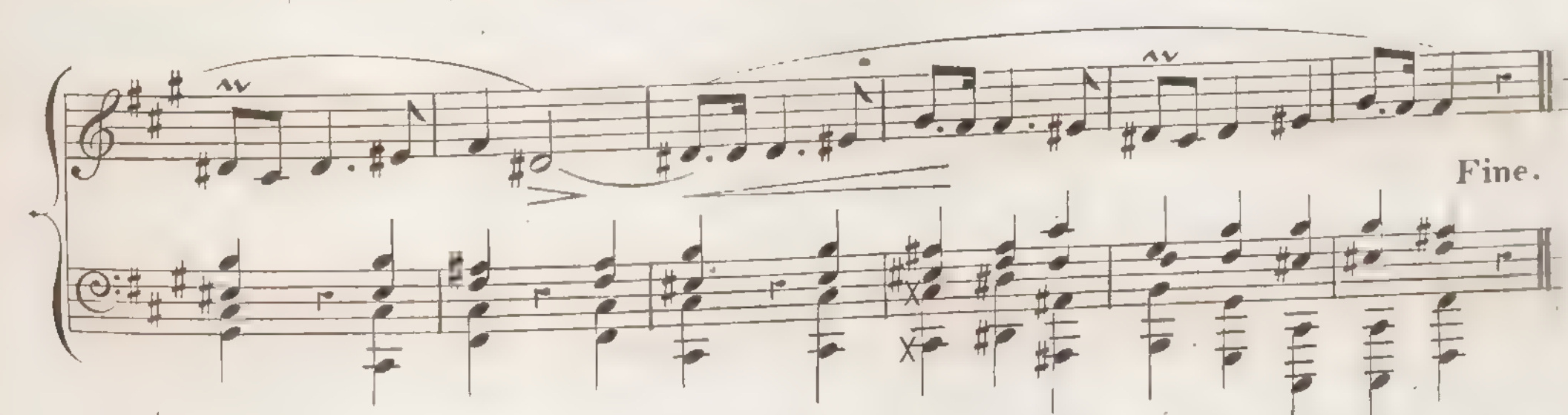
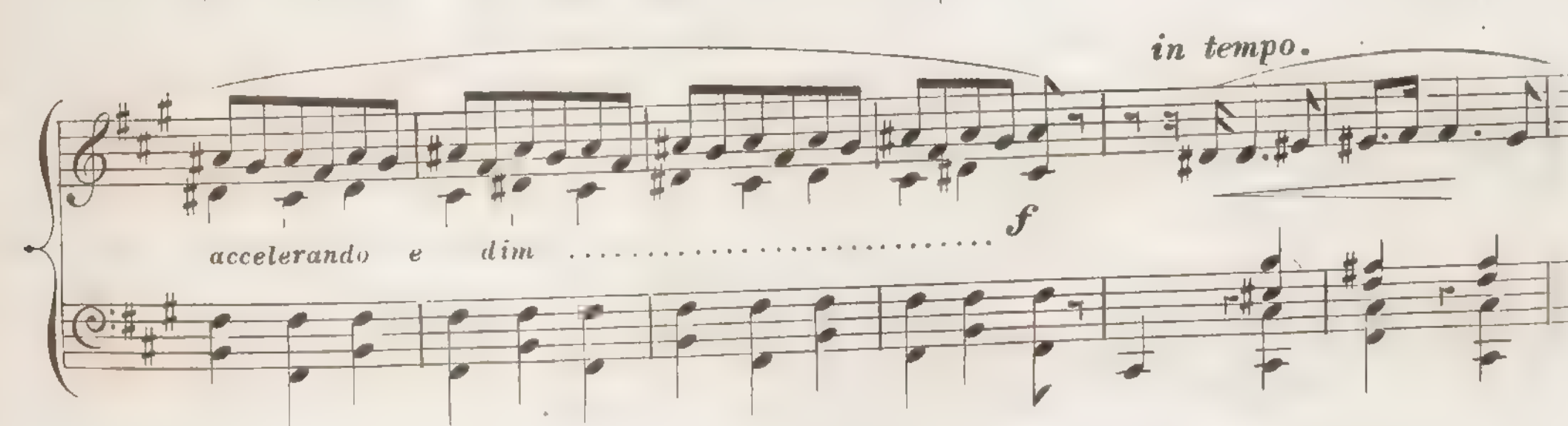
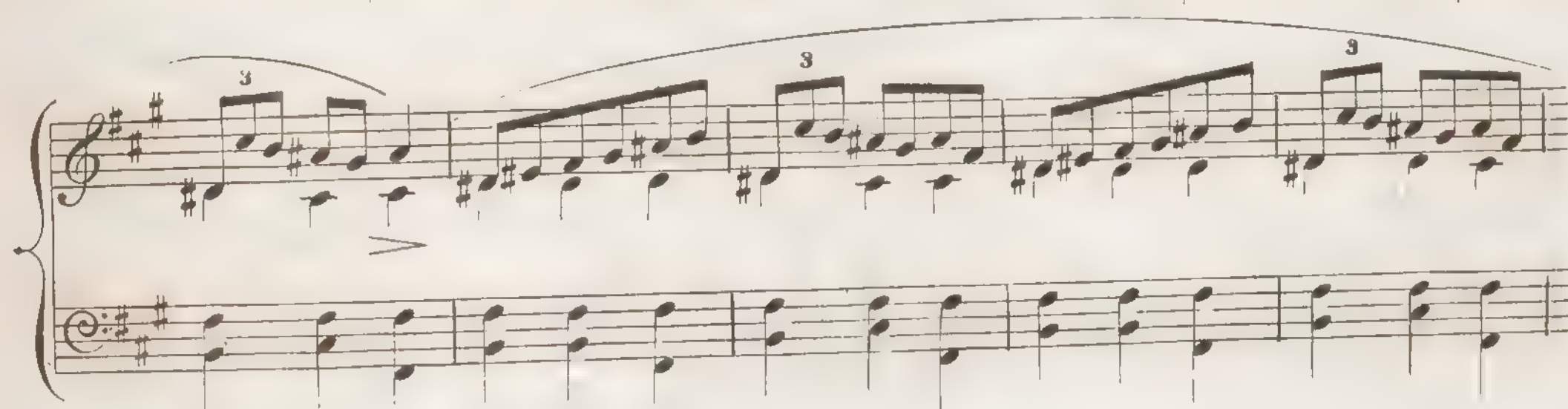
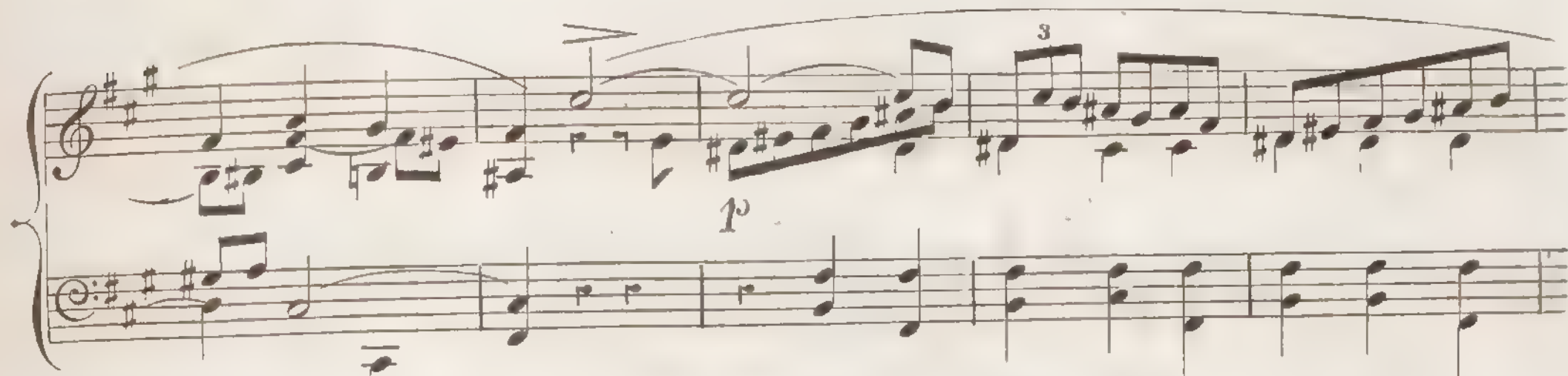
Nº 3.

The musical score is written for piano and consists of six systems. Each system contains a treble and bass staff joined by a brace. The key signature has two sharps (F# and C#), and the time signature is 3/4. The tempo is marked 'Vivace'. The piece begins with a forte (f) dynamic. It features several triplet markings in both hands. Pedal points are indicated by 'Ped:' followed by an asterisk. The score includes dynamic markings such as 'dim.' (diminuendo) and 'p' (piano). The piece ends with a 'ritenuto' marking and a final flourish in the right hand.

[illegible]

Musical score for Chopin's Mazurkas, Set 10, Op. 59. The page contains five systems of piano music. Each system consists of a grand staff with a treble and bass clef. The music features complex rhythmic patterns, including triplets and sixteenth notes. Pedal markings (Ped:) and asterisks (*) are used throughout. Dynamic markings include *sf*, *f*, *p*, and *cres....*. The key signature is one sharp (F#).

Musical score for Chopin's Mazurkas Set 10, Op. 59, No. 12. The score is in D major and 3/4 time. It consists of six systems of piano and bass staves. The first system features triplets and a "Ped: *" marking. The second system includes a forte *f* dynamic, a *dim* marking, and multiple "Ped: *" markings. The third system has a piano *p* dynamic, a *ritenuto* marking, an *in tempo.* marking, and a *cres.* marking. The fourth system includes a forte *f* dynamic, a *dim.* marking, and "Ped: *" markings. The fifth system features a *cres.* marking and a final *f* dynamic. The score is written in a clear, elegant style with various musical notations including triplets, slurs, and dynamic markings.



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Handwritten text on the right margin, possibly a page number or a reference mark.



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CRACOW.

Nº 64.

MAZOURKE.

OP: 59. bis.

Allegretto.

This page contains five systems of handwritten musical notation for a piano piece. Each system consists of a grand staff with a treble and bass clef. The notation is in G major, indicated by two sharps (F# and C#) in the key signature. The piece features a flowing melody in the right hand and a more rhythmic accompaniment in the left hand. The first four systems end with repeat signs, while the fifth system concludes the piece. The handwriting is elegant and typical of 19th-century musical manuscripts.

This image shows a handwritten musical score for Frédéric Chopin's Op. 9, No. 3, "Cracow". The score is written on five systems of grand staves (treble and bass clef). The key signature is one sharp (F#), and the time signature is 3/4. The music features a complex, flowing melody in the right hand, often with triplets and sixteenth notes, and a more rhythmic accompaniment in the left hand. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. A "Dim." (diminuendo) marking is visible in the fifth system. The paper is aged and shows some staining and wear.

This block contains five systems of handwritten musical notation for a piano piece. Each system consists of a grand staff with a treble and bass clef. The music is written in a fluid, cursive style characteristic of 19th-century manuscripts. The first system begins with a 'Dim.' (diminuendo) marking. The notation includes various note values, rests, and dynamic markings. The piece is in a key with three sharps (F#, C#, G#) and a 3/4 time signature. The manuscript shows signs of age, with some ink fading and a circular library stamp in the upper right corner.

The image displays a handwritten musical score for Chopin's Op. 59, bis, 'Cracow'. The score is written on five systems of grand staves, each consisting of a treble and a bass clef. The music is in 3/4 time and features a variety of rhythmic patterns, including eighth and sixteenth notes, as well as rests. The notation includes many accidentals (sharps and naturals) and dynamic markings. The piece concludes with a double bar line and repeat signs at the end of the fifth system. The handwriting is in dark ink on aged, slightly yellowed paper.

CHOPIN. Op. 59. bis. "Cracow?"

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- 4. GRAND SONATA, in C min. Op. 10 4 0
- 5. SONATA, in F. Op. 10 4 0
- 6. SONATA, in D. Op. 10 4 0
- 7. SONATA, in D. Op. 10 4 0
- 8. GRAND SONATA PATHETIQUE (with CZERNY'S fingering) in C min. Op. 13 4 0
- 9. SONATA, in G. Op. 14 3 6
- 10. SONATA, in G. Op. 14 3 6
- 11. GRAND SONATA (with Funeral March) in Ab. Op. 26 4 0
- 12. SONATA quasi FANTASIA, in Eb. Op. 27 1 0
- 13. SONATA quasi FANTASIA, in F sharp min. Op. 27 4 0
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- 15. GRAND SONATA (known as Op. 31) No. 1, in G. Op. 29 6 0
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- 17. GRAND SONATA (Op. 31) No. 3, in Eb. Op. 29 5 0
- 18. SONATA, in G. Op. 29 2 6
- 19. SONATA, in G min. Op. 49 2 6
- 20. SONATA (known as Op. 63) No. 1, in F sharp. Op. 78 4 0
- 21. SONATA (ditto Op. 63 No. 2, in G. Op. 79 4 0
- 22. "Les Adieux, l'absence, et le Retour," Sonata, ded. to Archduke RUDOLPH, in Eb. Op. 81 4 0
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- 24. Rondo, ded. to the Countess Lichnowski, in G. 3 0
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- 26. "La Stessa, la Stessissima," Variations, in Bb. 3 0
- 27. POLACCA, from "La Nozze distorbate," Variaz. in C. 3 0
- 28. GOD SAVE THE QUEEN, with Variat. in C. Op. 26 2 6
- 29. TWELVE original WALTZES, in C. 3 0
- 30. "Tänze und Scherzen," with VARIATIONS, ded. to La Comtesse de Browne, in F. 3 0
- 31. TEMA, with Variations, in G. 2 0
- 32. "Nel cor," from La Marmora, with Variations, in G. 2 0
- 33. TEMA "Quand e poi bella," with 9 Variations, in A. 3 6
- 34. TEMA, with 6 Variations, dedicated to the Princess Odesskitch, in F. Op. 34 3 6
- 35. TEMA, with Variations (and Fugue) ded. to Count Lichnowski, in Eb. Op. 35 4 0
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F. LISZT'S WORKS.

PIANO SOLO.

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HOMAGE TO SCHUBERT,

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- 2. "When first to life awaking," (Die Rose), in G. 2 0
- 3. "Hark! hark! the lark at Heaven's gate sings," (La Serenade), in Bb. 2 0
- 4. "THE MIGHTY TREES BEND," (The Young Nun), in F minor 2 6
- 5. "MY REPOSE IS FLED," (Marguerite—Gretchen am Spinnrade), in B minor 2 6
- 6. "FLOWERS BLOOMING," (Praise of tears), in D. 2 6
- 7. "Song of the swan," (Chant du Cygne), in E minor 2 6
- 8. "Restless Love," (Rastlose Liebe), in E. 2 6
- 9. "Faith of Spring," (Frühlingsglaube, Printemps), in Ab. 1 6
- 10. AVE MARIA, Ellen's Hymn, in Bb. 1 6
- 11. "COOLING ZEPHYRS" (Ständchen or Serenade) in D min. 2 0
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- 15. "My repose is fled," (Marguerite), in D minor 3 0
- 16. "Ave Maria," Ellen's Hymn, in Bb. 1 6
- 17. "Cradle Song," (La Berceuse), in F. 1 0
- 18. "The storm is wildly raging," (Die Stürme), in F. 1 0
- 19. "The young girl's death," (La jeune fille et la mort), in D min. 1 0
- 20. "The mighty trees bend," (The Young Nun), in F minor 3 0
- 21. "Hark! the bell is ringing," (La cloche des Agasants), in Ab. 3 0
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- 23. "The young Mother," (La jeune Mère), in Ab. 1 0
- 24. "A lullaby," (Lullaby), in F minor 1 0
- 25. "Mad the night ripples," (Bergarolle), in Ab. 3 0
- 26. "WITHIN A STREAMLET," (Die Quelle), in D. 2 0
- 27. "Drang in the lark," in A minor 2 0
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- 29. "Der blinde Knabe," in D minor 2 0
- 30. "Die Nacht ist bald herein," Norman's Gesang, in C min. 3 0
- 31. "My hawk is tired," in D minor 2 6
- 32. "Schafers Klage," in C minor 2 0
- 33. "In Fülle schenke ich," Jagers Abendlied, in D. 3 0
- 34. "Ins Grüne da lockt uns der Frühling," in A. 3 0
- 35. "Ah! those days so bright," Erster Verlust, in F minor 1 6
- 36. "Who is Sylvia?" by Shakespeare, in A. 2 0
- 37. "Der Fischer fischen Sorgen," Fischerweise, in D. 2 6

The above Transcripts being already in popular favor, the Publishers need only remark, that Czerny's are less difficult than Liszt's, and Heller's less so than Czerny's. To ensure correct Editions of the "TRIUMVIRATE," or "HOMAGE TO SCHUBERT," the Number should also be mentioned.

FREDERIC CHOPIN'S WORKS.

PIANO SOLO.

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- 3. "LA CAITE," Introit and Polonaise brill., in C. 4 6
- 4. "LA POSIANA," Rondeau à la Mazur, in F. 4 0
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- 6. "SOUVENIR de la POLOGNE," 2d set of MAZURKAS 3 0
- 7. "SOUVENIR de la POLOGNE," 3d set of MAZURKAS 3 0

* * * These two sets of "SOUVENIR de la POLOGNE" played by LISZT, were encored with the most enthusiastic applause at his second public Recital.

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- 9. "MURMURES de la SEINE," 2nd set of ditto, 2 6

* * * Also performed by M. Liszt; they are Compositions unequalled for beautiful melody and a certain charm of melody.

- 10. "DOUZE GRANDES ETUDES," ded. to LISZT and HILLER, corrected and revised edition, with additional fingering by J. FONTANA, authorised by the author, in 2 books, his 1st and 2nd Books of Studies, 6 0
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- 12. FANTASIE brillante sur des airs NATIONAUX POLO-NOIS, ded. à Pixis, 5 0
- 13. KRAKOWIAK, Grand Rondeau de Concert, in F. 6 0
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- 19. "La Bague Infamée," Prom. et Scherzo, in B min. 4 0
- 20. SECOND GRAND CONCERTO in F minor 10 0
- 21. GRANDE POLONOISE brillante, précédée d'un Andante spianato, in Eb. 6 0
- 22. "LA FAVORITE," Ballade (ohne Worte), in G min. 4 0
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- 30. "A MEDITATION," Second Scherzo, in D flat, 5 0
- 31. "IL LAMENTO e LA CONSOLAZIONE," 5th set of NOCTURNES 3 6
- 32. "SOUVENIR de la POLOGNE," 6th set of MAZURKAS performed by M. LISZT, Mad. OURI, Mr. BENEDICT, &c. 4 6
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- 34. No. 2, in A minor, No. 3, in F, in C, 3 0
- 35. GRANDE SONATA, in D flat min. 6 0
- 36. SECONDE IMPROMPTU, in C sharp 3 0
- 37. "LES SOUPIRS," 7th set of Nocturnes, 3 0
- 38. "LA GRACIEUSE," Seconde Ballade (ohne Worte) in F. 4 6
- 39. Third SCHERZO, in C sharp minor 5 6
- 40. "LES FAVORITES," Deux Polonaises, set 2, 4 0
- 41. "SOUVENIR de la POLOGNE," 7th set of MAZURKAS 3 6
- 42. Grande Valse, in Ab. 3 0

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- 9. "A LA RUSSIE," Scherzo, ded. à Robert Schumann, in B minor, Op. 9 2 0
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- 11. "SONG OF LOVE," Etude, in B flat 1 6

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- 37. Eleventh Idem, by the author from his own manuscript, Op. 18, in Bb., Op. 60 7 0
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* * * To be continued.

BEETHOVEN Two Preludes in all the 12 major keys, Op. 39 2 6

IMPROMPTU, Composé par FREDERIC CHOPIN. (OP. 28.)

Allegro assai
quasi Presto.

Legato

Musical score for piano, featuring multiple systems of staves with notes, rests, and dynamic markings. The score includes various musical notations such as *Cre*, *scen*, *do*, *f*, *poco ritenuto*, *Dim.*, *le rando*, *Amorzando*, and *f*. Pedal markings (*PED.*) and asterisks (***) are used throughout the piece. The key signature is B-flat major (two flats).

Sostenuto.

f

PED. * PED. * PED. * PED. * PED. *

PED. * PED. * PED. * PED. * PED. *

Ritenuito.

p

ten.

PED. * PED. * PED. * PED. * PED. * PED. * PED. *

f

p

3 3

PED. * PED. * PED. *

f

p

PED. * PED. * PED. * PED. * PED. *

Leggiero.

p *f* *Cre* *scen* *do.* *ff*

PED. * PED. * PED. * PED. *

m. v. *pp*

PED. * PED. *

Dolciss. 15 *Con Forza.*

PED. * PED. * PED. *

m. v. *f*

PED. * PED. * PED. *

loco.

PED. * PED. * PED. *

6

Legato.

W & C

This page of musical notation contains six systems of staves, each with a treble and bass clef. The notation includes various musical elements such as notes, rests, and dynamic markings. The first system begins with a 'Crescen' marking and a 'do' note. The second system includes 'poco ritenuto' and 'Dim. acce... le... van do.' markings. The third system features a 'p' marking and 'smorz.' markings. The fourth system includes a 'p' marking and 'Legatissimo.' marking. The fifth system includes a 'p' marking and 'smorz.' marking. The sixth system ends with a 'Fine' marking. The notation is written in a style typical of 19th-century musical manuscripts, with a focus on melodic and harmonic development.



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FREDERIC CHOPIN
FOR THE
Piano Forte.
Solo & Duet

N ^o 1 "ADIEU à VARSOVIE" Rondeau. (Edited by I. Fontana)	in C min. Op. 1. 4/-	N ^o 35 TROIS GRANDES VALSES	B ^b 1 in A ^b Op. 34. 3
2 "HOMMAGE à MOZART" Grandes Vars. brill. en "LACI DAREM"		36	2 in A min. Op. 34. 3
from Don Giovanni.	in B ^b Op. 2. 6/6	37	3 in F Op. 34. 3
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add. fingering by I. FONTANA. B ^b 1	Op. 10. 6/-	45 CENT. et UN, Grande VALSE	in A ^b Op. 42. 3/- 3/6
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CATALOGUE OF WESSEL & Co.'s PUBLICATIONS OF PIANOFORTE TRIOS, QUARTETTS, QUINTETTS, THE WORKS OF BEETHOVEN, CHOPIN, LISZT, &c. PIANO SOLO AND ORGAN MUSIC. No. 67, FRITH STREET, CORNER OF SOHO SQUARE.

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3.	"Hark! hark! the lark at Heaven's gate sings," (La		
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(La jeune Religieuse) in F minor 2 6			
5.	"MY REPOSE IS FLED," (Marguerite—Gretchen am		
Spinnrad) in B minor 2 6			
6.	"FLOWER'S BLOOMING," (Praise of tears) in D. 2 6		
7.	"Song of the swan," (Clair du Cygne) in E minor 2 6		
8.	"Restless Love," (Rastlose Liebe) in E. 2 6		
9.	"Faith of Spring," (Frühlingsglaube, Printemps) in Ab. 1 6		
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14.	"The Postman's Horn is sounding near," (Die Post) in Eb.	1 6	
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19.	"The young girl and death," (La fille et la mort) in D min.	1 0	
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B—4.	"LA POSIANA," Rondeau on a Mazur.	in C.	4 0
B—5.	"SOUVENIR de la POLOGNE," 1st set of MAZURKAS	in F.	4 0
B—6.	"SOUVENIR de la POLOGNE," 2d set of MAZURKAS	in F.	2 6
B—7.	"SOUVENIR de la POLOGNE," 3d set of MAZURKAS	in F.	2 6
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B—9.	"MURMURES de la SEINE," 2nd set of ditto	in F.	2 6
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NOIS, dédiée à Pixis			
A—12.	KRAKOWIAK, Grand Rondeau de Concert	in F.	6 0
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A—14.	RONDO Elegant, ded. to M. Hartmann	in Eb.	4 0
A—15.	"SOUVENIR de la POLOGNE," 3d set of MAZURKAS	in Eb.	3 0
A—16.	"Sonnet de l'Andalousie," Bolero	in A min.	4 0
A—17.	"Le Baiser de l'Andalousie," Premier Scherzo	in Bb.	4 0
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A—19.	GRANDE POLONOISE brillante, précédée d'un Andante	in Eb.	6 0
A—20.	"LA FAVORITE," Ballade (ohne Worte)	in G min.	4 0
A—21.	"SOUVENIR de la POLOGNE," 4th set of MAZURKAS	in G min.	4 0
A—22.	DOUZE GRANDES ETUDES, (forming the 3d and 4th		
Book of Studies)			
A—23.	"LES FAVORITES," Deux Polonoises	in F.	6 0
A—24.	"LES PLAINIVES," 4th set of Nocturnes	in F.	3 0
A—25.	TWENTY-FOUR GRAND PRELUDES thro' all keys, ded. to Camille Pleyel, No. 1 and 2 (Book 5 and 6 of his Studies)		
B—26.	PREMIER IMPROMPTU	in A flat	2 6
B—27.	"SOUVENIR de la POLOGNE," 5th set of MAZURKAS	in A flat	1 6
A—28.	"LA MEDITATION," Second Scherzo	in D flat	5 0
A—29.	"IL LAMENTO e LA CONSOLAZIONE," 5th set of		
NOCTURNOS			
B—30.	"SOUVENIR de la POLOGNE," 6th set of MAZURKAS	in D flat	4 0
B—31.	Trois GRANDES VALSES brillantes, No. 1, in Ab.		
B—32.	No. 2, in A minor. No. 3, in F, ea.		
A—33.	GRANDE SONATA	in D flat min.	6 0
A—34.	SECONDE IMPROMPTU	in C sharp major	2 6
A—35.	"LES SOUPIRS," 6th set of Nocturnes	in C sharp	3 6
A—36.	"LA GRACIEUSE," Seconde Ballade, ohne Worte	in F.	4 0
A—37.	THIRD SCHERZO	in C sharp minor	5 0
A—38.	"LES FAVORITES," Deux Polonoises, set 2		
A—39.	"SOUVENIR de la POLOGNE," 7th set of MAZURKAS	in C sharp	4 0
A—40.	"CENT et UN," Grande Valse	in Ab.	3 0

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B—9.	"A LA FONTAINE de POTSDAM," Second Notturmo,		
in F, Op. 6			
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A—11.	"A LA RUSSIE," Scherzo, dédié à Robert Schumann,		
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A—12.	"IL LAMENTO," Romance dédiée à la Princesse		
Wolkanska			
A—13.	in B flat minor, Op. 10		
B—14.	"SONG of LOVE," Etude	in B flat	1 6

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Continuation from page B, column first.			
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Composé par F. CHOPIN.

Andantino.

PED. * PED. * PED.

Sostenuto.

Gres.

f

4

Dim. *Rall...*

p *pp*

PED. *** *PED.*

PED. ***

24

hr

Gres:.....

PKD.

Leggiero.

f

Gres:.....

8va loco.

PED. * PED. * PED. * PED. * PED. *

p

PED. * PED. * PED. * PED. * PED. *

Cre

PED. * PED. * PED. * PED. * PED. *

8va loco.

scen do

PED. * PED. * PED. * PED. *

PED.

gr'a loco.

PED. *

gr'a

Di mi.

PED. *

gr'a loco.

nu en do.

PED. *

*

ff Fine.

PED *

CHOPIN. 2^{me} Impromptu. Op:36.

WESSEL & CO N^o 67, FRITH ST CORNER OF SOHO SQUARE. (N^o 3550.)



Handwritten notes and printed text on the right margin of the page. The text is mostly illegible due to fading and blurring, but some words like "MAY 1900" and "LIBRARY" are visible. There are also some handwritten marks and numbers.

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Int. Sta. Hall

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Handwritten musical notation on five staves. The notation is in a cursive, handwritten style, likely representing a musical score. The staves are connected by vertical lines, and the notes are written in a fluid, continuous manner. The ink is dark, and the paper shows signs of age and wear.



THIRD IMPROMPTU,

COMPOSED BY

FREDERIC CHOPIN.

OP. 51.

TRANCE.

Ped: * Ped: * Ped: * Ped: *

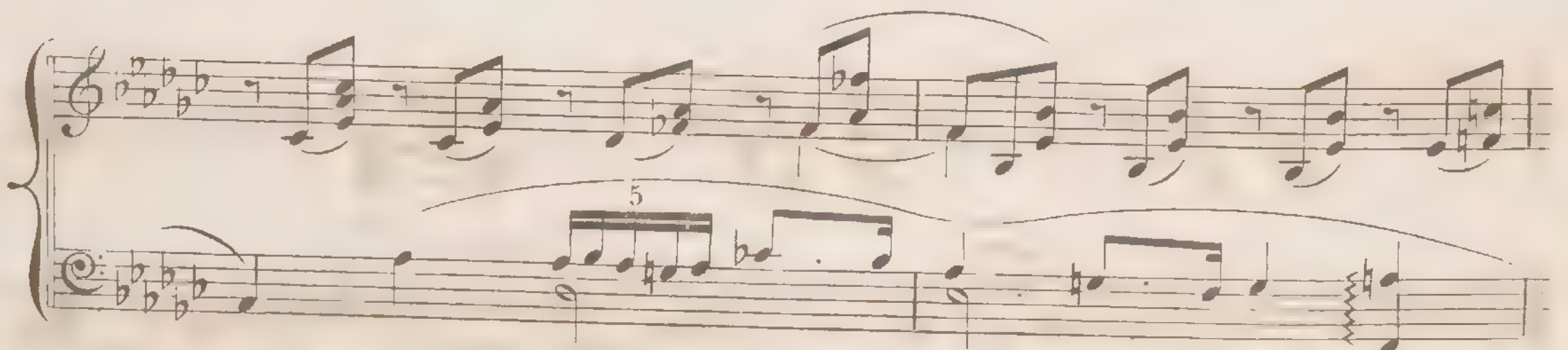
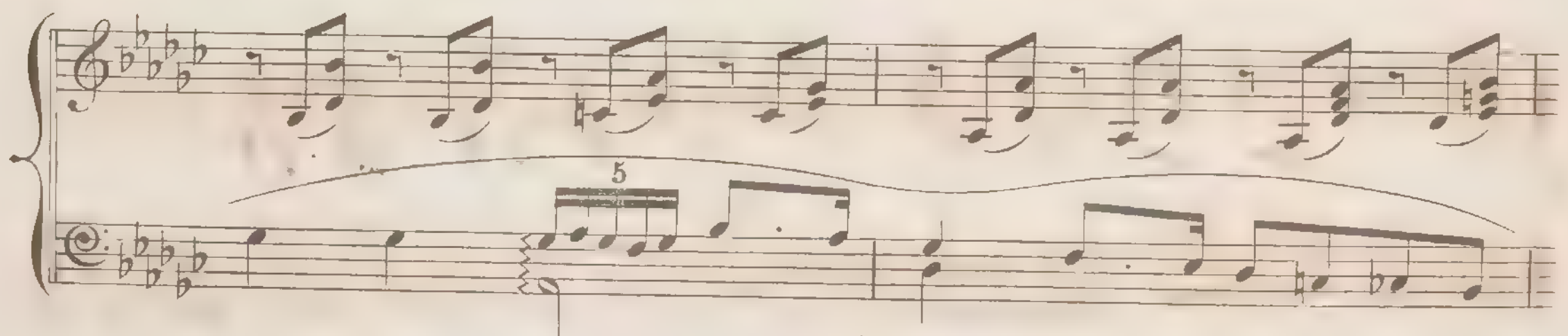
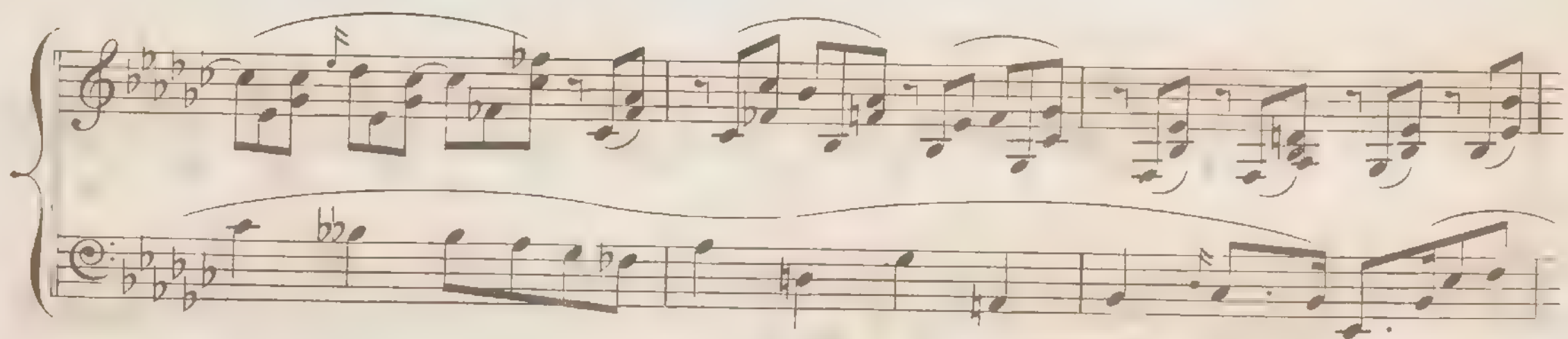
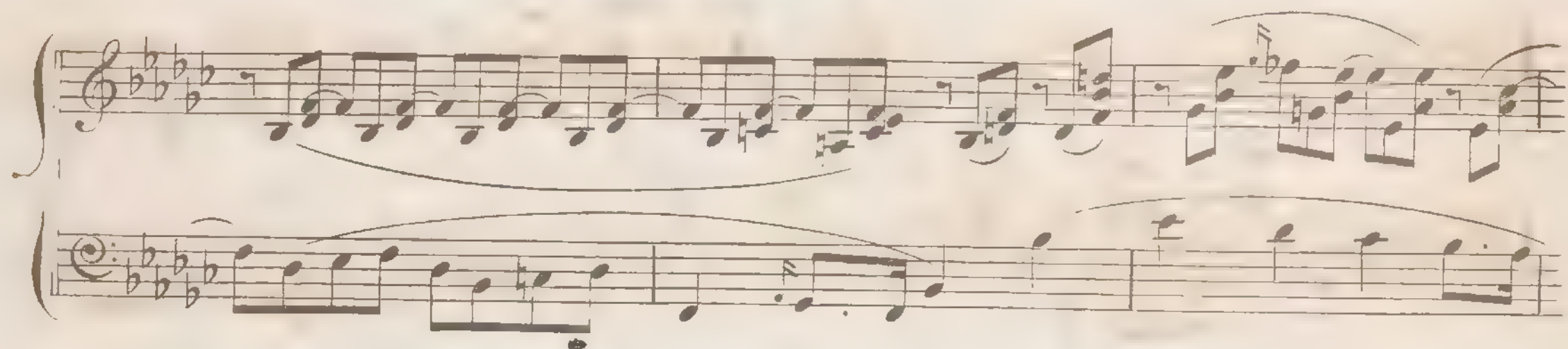
Ped: * Ped: * Ped: *

The image displays four systems of musical notation for a piano piece. Each system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is three flats (B-flat, E-flat, A-flat). The first system includes two 'Ped:' markings with asterisks. The second and third systems are continuous melodic and harmonic passages. The fourth system concludes with three 'Ped:' markings and asterisks, followed by a final cadence. The notation includes various note values, rests, and dynamic markings.

The image displays five systems of musical notation for a piano piece. Each system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings. Pedal markings are present at the beginning of the first, fourth, and fifth systems, each followed by an asterisk (*). The music is written in a flowing, lyrical style characteristic of Chopin's Impromptus.

Handwritten musical score for Chopin's Third Impromptu, Op. 51. The score is written for piano and consists of six systems of two staves each. The key signature is B-flat major (two flats). The time signature is common time (C). The notation includes various musical symbols such as notes, rests, slurs, and pedaling markings. The first system shows a complex melodic line in the right hand with many beamed sixteenth notes. The second system features a more rhythmic melody with dotted notes. The third system has a melody with a long, sweeping slur. The fourth system includes a 'gva' (grace) marking above a note. The fifth system has a 'loco.' marking above a note. The sixth system concludes the piece with a final cadence. Pedaling instructions are marked throughout, often with asterisks to indicate specific pedal points or changes.

SOSTENUTO.



Ped: *

Handwritten musical score for Chopin's Third Nocturne, Op. 51, page 7. The score is written in B-flat major (two flats) and 3/4 time. It consists of six systems of grand staves (treble and bass clef). The first system shows a flowing melody in the right hand and a supporting bass line. The second system features a forte (*f*) dynamic marking. The third system has a fortissimo (*ff*) dynamic marking. The fourth system includes a *Dim* (diminuendo) instruction. The fifth system ends with a repeat sign and first/second endings marked 12 and 8. The sixth system begins with a *ritenuto* (ritardando) instruction and also ends with a repeat sign and first/second endings marked 12 and 8.

12/8

Ped: * Ped: * Ped: * Ped: *

Ped: * Ped: *

Ped: *

Ped: *

Ped: *

9

gva

loco.

pp

f

ff

FINE.

CHOPIN's Third Impromptu, Op. 51.

CHOPIN's Third Impromptu. Op: 51.

WESSEL & STAPLETON, Music Publishers to Her Majesty, H. R. H. The Duchess of Kent, The Court & The Army, No. 67, Fench Street, Corner of Soho Square, LONDON. (N)

(2003)

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 - A—3. "Hark! hark! the lark at Heaven's gate sings," (La serenade) in Bb. 2 0
 - A—4. "THE MIGHTY TREES BEND," (The Young Nun) (La jeune Religieuse) in F minor 2 6
 - A—5. "MY REPOSE IS FLED," (Marguerite—Gretchen am Spinnrade) in B minor 2 6
 - A—6. "FLOW'ERS BLOOMING," (Praise of tears) in D. 2 0
 - A—7. "Song of the swan," (Chant du Cygne) in E minor 2 6
 - A—8. "Restless Love," (Rastlose Liebe) in E. 2 0
 - A—9. "Faith of Spring," (Frühlingsglaube, Printemps) in Ab. 1 6
 - A—10. AVE MARIA, Ellen's Hymn in Bb. 2 6
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 - B—12. "Last greeting," (Adieu by Belanger) in Eb. 2 0
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 - B—15. "My repose is fled," (Marguerite) in D minor 3 0
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 - B—21. "Hark! the bell is tolling," (La cloche des Agonizants) in Ab. 2 0
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- A—22. "Flow'ers blooming," (Praise of tears) in D. 2 6
 - B—23. "The young Mother," (La jeune Mère) in Ab. 1 0
 - B—24. "La belle Rosamonde," in F minor 1 0
 - B—25. "Mid the light ripples," Barcarolle in Ab. 3 0
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 - A—31. "My lark is tired," in D minor 2 6
 - B—32. "Schlaf, Schlaf," in C minor 2 0
 - B—33. "In Felda schleich ich," Jägers Abendlied in Db. 2 0
 - A—34. "In Grüne da lockt uns der Frühling," in A. 3 0
 - A—35. "Ah! those days so bright," Erster Verlust, in F minor 1 6
 - A—36. "Who is Sylvia?" by Shakespeare in A. 2 0
 - B—37. "Den Fischer fesseln Sorgen," Fischerweise in D. 2 6
- *** The above Transcripts being already in popular favor, the Publishers need only remark, that Czerny's are less difficult than Liszt's, and Heller's less so than Czerny's. To ensure correct editions of the "TRIUMVIRATE," or "HOMAGE TO SCHUBERT," the Number should also be mentioned.

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